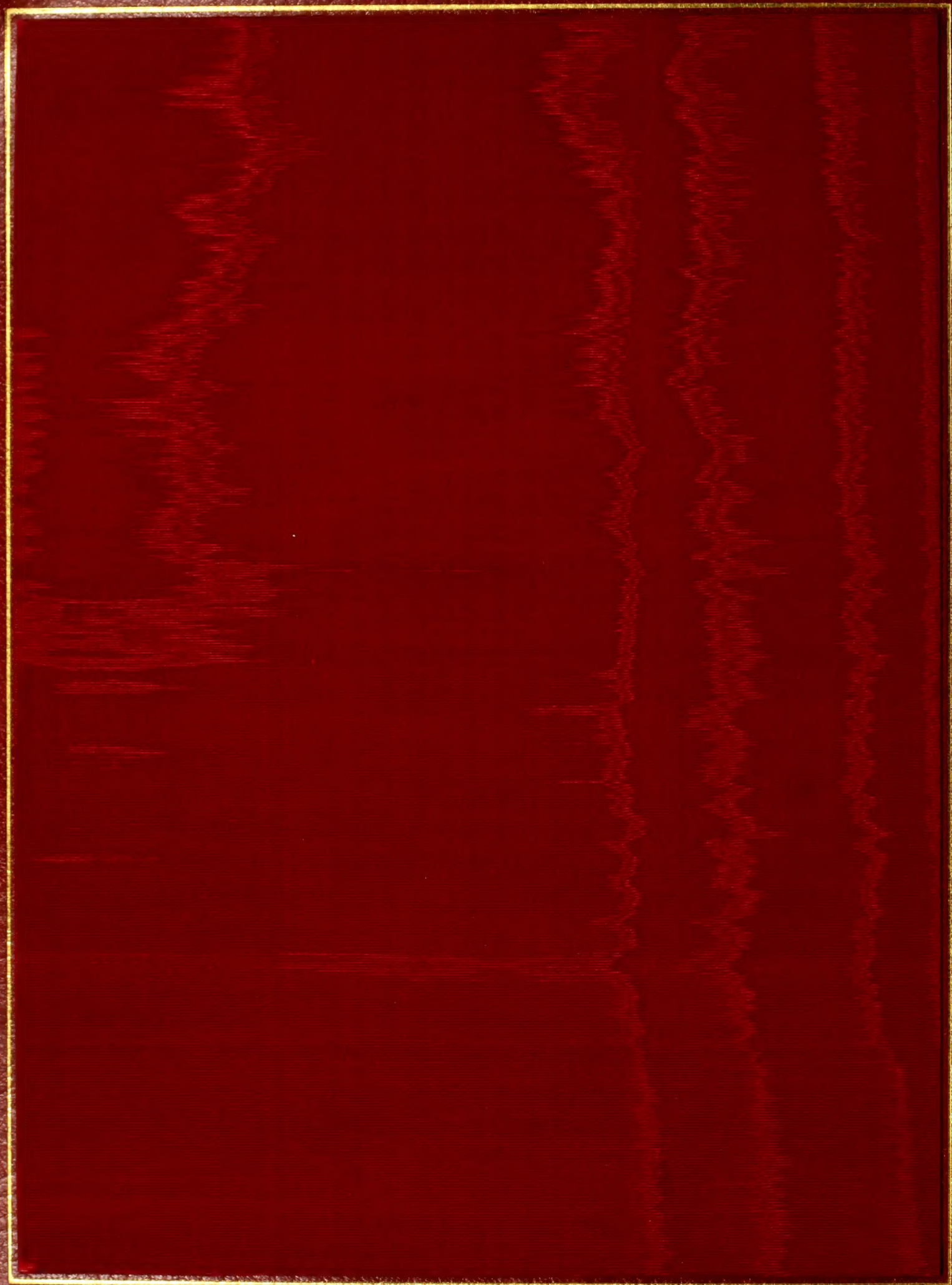




FORT TRYON HALL
WASHINGTON HEIGHTS
NEW YORK



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FORT TRYON HALL



THE PATIO

THE PATIO

The Patio

THE PATIO

FORT TRYON HALL

THE RESIDENCE OF
C.K.G. BILLINGS, ESQ.

A DESCRIPTIVE AND ILLUSTRATED
CATALOGUE

ISSUED PRIVATELY BY THE OWNER

WASHINGTON HEIGHTS
NEW YORK

1911

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FORT TRYON HALL

DESCRIBED BY

BARR FERREE



Main Entrance to Fort Tryon Hall



FORT TRYON HALL

I

THE first half-year following the American Declaration of Independence was crowded with momentous events. Critical incidents occurred at every stage of the prolonged conflict, but the catastrophes of this time threw their shadow across the whole period of the war, and are still ranked as matters of the first importance. The control of the Hudson River was rightly regarded by both parties as essential to ultimate success, and the American plans for defending it had been discussed as early as September, 1775.

The most important fortification of the northern part of Manhattan Island was Fort Washington, which occupied a lofty and commanding situation in the neighborhood of 183rd Street and Fort Washington Avenue. Its most northerly outwork was a two-gun redoubt between 195th and 198th Streets, to which the name of Fort Tryon was afterwards given. Still further north was Cock Hill Fort, overlooking the mouth of Spuyten Duyvil Creek. Beyond Spuyten Duyvil, and continuing along the opposite side of the Harlem River, was a series of fortifications known as Forts Number 1, 2, 3, 4 (Fort Independence), 5, 6, 7, and 8; Fort George occupied the summit of Laurel Hill, almost on a line with Fort Tryon.

On November 15, 1776, General Howe, in command of the British forces, demanded the surrender of Fort Washington. It was commanded by Colonel Robert Magaw, who replied that he would defend it to the last extremity. Preparations were immediately made for an attack. Colonel Magaw directed proceedings from his central position at Fort Washington; Colonel Rawlings occupied Fort Tryon and Cock Hill Fort; Colonel Baxter was at Fort George; and Colonel Cadwalader occupied the lines facing towards Harlem.

The conflict at and around Fort Washington on November 16 was one of the most important in the Revolution. Washington had long foreseen the inadvisability of holding the place and had recommended that it be abandoned. Ably defended as it was, its reduction was inevitable, yet its capture was a

crushing blow to the American forces, and placed the city of New York completely in the hands of the British until the evacuation at the close of the contest.

Of the individual incidents of the defense nothing more heroic has survived than the story of Margaret Corbin at Fort Tryon. Her husband, John Corbin, was a Pennsylvanian and one of the few artillerymen who were designated to handle the guns at that Fort. It was a time for action, without regard for self-preservation. The Hessians of the enemy were climbing the hill, undaunted by their previous repulse by the handful of defenders. Every available pair of hands was needed. So Margaret Corbin cleaned her husband's gun; loaded it, too; and helped as a man might, bravely, fearlessly. A stray ball struck him in the breast, and he fell dead at her feet. Yet she did not falter in her heroic task, but took her husband's place at the gun, firing it herself until, stricken by the enemy, she also fell, terribly mutilated, a self-sacrifice to patriotism.

Fort Tryon passed into the hands of the British, and its defenders took rank with the noble army of martyrs who did so much for the cause of American heroism. Its site is within the property owned by Mr. Billings, and on the summit of a portion of the redoubt that is still standing he has erected a lofty flag-pole, where the flag of his country and of Margaret Corbin's is daily displayed. During the Hudson-Fulton Celebration of 1909 a tablet of bronze was affixed to the hillside below the redoubt adequately recounting the work to which Margaret Corbin gave her life. The inscription is as follows:



Site of Old Fort Tryon



1776

1909

HUDSON
FULTON
CELEBRATION
COMMISSION

ON THIS HILL-TOP STOOD
FORT TRYON
THE NORTHERN OUT-WORK OF
FORT WASHINGTON
ITS GALLANT DEFENSE AGAINST
THE HESSIAN TROOPS
BY
THE MARYLAND AND VIRGINIA
REGIMENT
16 NOVEMBER, 1776
WAS SHARED BY
MARGARET CORBIN
THE FIRST AMERICAN WOMAN
TO TAKE A SOLDIER'S PART
IN THE WAR FOR LIBERTY

ERECTED UNDER THE AUSPICES OF
THE AMERICAN SCENIC AND HISTORIC
PRESERVATION SOCIETY
THROUGH THE GENEROSITY OF
C. K. G. BILLINGS

II

"Fort Tryon Hall," the splendid property of C. K. G. Billings, Esq., comprises an area of about twenty-five acres in the northern part of Manhattan Island, lying between Broadway and Riverside Drive, and 193rd and 198th Streets. Its name is derived from the historic redoubt immortalized by the heroic defense of Margaret Corbin, which was called Fort Tryon by the British after the capture of Fort Washington, in honor of William Tryon, the last royal governor of New York.

Here Mr. Billings has created an estate of true rural character and form, that is part and parcel of the metropolis. Probably nowhere else in the United States is a tract of city property so remarkable in itself and so remarkably located. It comprises land high and low, deep ravines and a broad plateau. No rural district is more varied in its surface than this, which directly overlooks the Hudson River, Broadway, the Harlem River, and Long Island Sound, and most of which is so loftily elevated as to seem quite beyond the reach of the unifying invasion of the city map. Here, within a few years, there has been brought to a rich flower of maturity a genuine country estate, where the real life of the countryside has been developed in all its activities within city limits.

From the lofty summit of the Observation Room in the tower of the Mansion a noble panorama unveils itself on every side. Far below, to the west, flow the placid waters of the Hudson, its fair surface shadowed by the frowning rocks of New Jersey's Palisades that so effectively shut out darkest Bergen from the outer world. Below is Fort Lee, and from the Palisades at "Indian Head" Washington viewed the reduction of the fort which bore his name. Above, the eye may see the very end of the Palisades in the State of New York. To the north are Inwood Heights, where stood Cock Hill Fort, and beyond, above the Spuyten Duyvil Creek, was Fort Number 1 and its conspicuous fortifications. On the east one looks across a profound valley to the sister summit Laurel Hill, occupied by Fort George; the Harlem River lies below, and beyond it are the sites of Forts Number 5, 6, 7, and 8; Long



Reception Room

1870

1871

1872

1873

1874

1875

1876

1877

1878

1879

1880

1881

1882

1883

1884

1885

1886

1887

1888

1889

1890

1891

1892

1893

1894

1895

1896


1897

1898

1899

1900





South End of Living Room





North End of Living Room





Island Sound is in the remote distance. Still more distinctly to the south the city's proudest beacon, the Metropolitan Tower, lifts its high head above all other structures. Almost below one's feet Broadway continues its masterful march to the north; and further off the Subway emerges from the ground in its search for an aerial terminus.

Here, on the very summit of New York, the crown and climax of the city, Mr. Billings has built his home and created his estate. The highest point of Manhattan Island is but a short distance below the entrance to the house grounds. The dip in the road is slight, and it rises again at the Lodge which overhangs the cliffs, above the Hudson. Then, at the apex of New York, is a tableland, the most considerable level spot in the estate, where a serene Mansion lifts its gray walls in the brilliant sunlight. A spacious lawn lies before it, with a driveway on each side, outbordered with thick cloaks of shrubbery. At the entrance, screening the end of the lawn, is a pergola, whose open latticed windows look down, as most windows here look down, upon the ravines and tree-tops.

III

The Mansion is a graceful and picturesque structure, built of brick and stucco, granite-based, gray-walled, white-trimmed, with a delightful variety of shingled roofs that really cover the building; loftily pitched and varied, with a variety that has direct relationship with the architectural parts below. White dormers light it, and the windows of the lower walls are, for the most part, decked with carved festoons. It is a matter of history that the Mansion began with the high tower on the west that now seems its centre. It was the part first built, and was used by Mr. Billings for week-ends and other vacations in the days when driving blooded horses on the Speedway commanded more of his time than at present.

Thus he learned to love and appreciate the place and its possibilities as a residential site; and finally, under the competent direction of Mr. Guy Lowell the architect, of Boston, the Mansion came into being. But as Mr. Lowell was the architect of the tower as well as of the whole house, there is no suggestion of difference of date or purpose in any part. The Swimming Pool and Stable were also designed by him, as well as the beautiful grounds with their fine adaptability to landscape gardening. Mr. P. W. French, of New York, supervised the furnishings and interior decorations.

A porte-cochère spans the drive at the main entrance of the Mansion. The doors are handsome wrought iron grilles, lined with heavy plate glass. They open into a vestibule, walled with Caen stone and with an arch at each end below which is a bronze Japanese lantern. The steps to the main floor are Istrian marble within a wainscot of Siena marble, and on the left is the stairway to the second story, provided with a wrought-iron hand rail. A Louis XVI lantern depends from the ceiling immediately above the entrance steps.

The Hall is paneled with English oak and has a ceiling of white plaster with a richly ornamented circle. The floor is white marble, with a border of Siena marble that also serves as a base for the wood paneling. The Oriental rugs are



Dining Room





Breakfast Room



of rich dark colors. The furniture includes two marble consoles whose carved legs support slabs of green marble, and a couple of red velvet arm-chairs, trimmed with gold. Here also are three grand old Chinese blue and white vases on carved wood pedestals. Here, too, the visitor meets with the first of Mr. Billings's collection of paintings, which are distributed throughout the Mansion as decorations for the more important rooms. Electric lights, as elsewhere in this story, are provided by bronze side fixtures. Right and left is a recess in which is the door to the adjoining apartment; on the left the Drawing Room; on the right the Living Room. There is a similar recess immediately in face, but here the paneling gives way to glass, and glazed doors admit to the Patio.

The Patio is the centre of the Mansion in an artistic as well as an architectural sense. It is, as its name implies, the central court. It is two stories in height, is walled throughout with Caen stone, and has a glazed roof. Just below the glass is an immense canvas awning, painted with the pattern and in the colors of an Oriental rug, a splendid piece of decorative coloring that relieves the glare and modulates the light in a very charming manner.

Two series of projecting sloping beams mark the summits of the two stories and give a pergola-like effect to the side walls. The lower series is supported by decorated brackets resting on delicately carved corbels ornamented with small figures. The doorways to the adjoining apartments are glazed; for surely every opportunity will be availed of both to come into this delightful place, as well as to look into it. Above are windows of the second story, some opening into the corridors that bound two sides; the others into the adjoining rooms. Beneath the windows, and in the corners at the same level, are flower boxes, filled with blooming plants and vines; and between each of them is a red and gold electrolier of carved wood, a minor decoration that is wonderfully effective against the cool background of the walls. The floor is white and green marble, on which are fine Oriental rugs and some superb animal skins; and in the centre is a fountain, modeled after that in the Palazzo Vecchio in Florence, a marble basin with a bronze reproduction of Andrea Verrocchio's charming boy struggling with a dolphin.

The architectural qualities of the Patio are, therefore, of a high order of merit. The whole conception has been carried out in a very fine way, and the court is a space of exceeding and penetrating charm. Among its many pieces

of furniture the most interesting is a group of chairs and sofa covered with tapestry of the sixteenth century, woven by Wilhelm Pannemaker. The coverings of these pieces were the borders of two tapestries by this weaver and constitute a unique set of their kind. In one corner is a console for the great organ of the Living Room, the echo organ being above in the Patio. On each side of one door is a great Italian bronze torchère, and in two corners is a pair of antique gilded lanterns. The chief art treasures here, however, are the tapestries suspended against the walls at the corners, notable pieces, each of them, that yield a rich note of color precisely where it gives most value, and which are finely displayed in the historic way against walls of stone.

They represent some of the most notable schools of tapestry weaving. There are two Flemish tapestries having as their subjects "Verdure," with columns forming side borders; they were woven by Gerard Van den Stricken about the middle of the seventeenth century. Another is a Flemish tapestry of the first quarter of the same century representing a ship scene. Another, dating from the first quarter of the eighteenth century, presents "Knights Fighting." Another Flemish tapestry of the close of the seventeenth century represents the "Goddess Flora and her Maids." A large Gobelin tapestry presents "Jacob demanding permission of Laban to return to his own Country," and was woven during the early part of the reign of Louis XVI after a cartoon of an earlier date. The most precious of all is a Gobelin fragment designed by Charles Le Brun and pictures "Alexander entering Babylon"; its colors are astonishingly fresh and brilliant.

The Living Room occupies the larger part of the Mansion overlooking the lawn adjoining Fort Washington Avenue. It is a large room, beautifully proportioned and decorated. It has three windows on the side, and one on the front, all reaching to the floor and opening on to small outer balconies, each provided with a light wrought iron railing. The French walnut wainscot has double pilasters with decorated Ionic capitals between each panel. At the further end the panels on each side of the fireplace are open to display the gilded pipes of the Æolian organ, while other pipes near the centre of the room are behind a carved wood grille of fleur-de-lis. At the front the lower part of the wainscoting is filled with built-in bookcases. The ceiling is white plaster, with a rich border in low relief, supported by the carved cornice of the wainscot. The floor is hard wood, on which are splendid Kirmanshah rugs of unusual beauty, and some rare skins.







The mantel is Alps green marble with elaborately modeled Italian bronze andirons, surmounted with cupids. The over-mantel is a wood panel on which is hung the painting "In the Forest of Fontainebleau" by Ch. Jacque, while other notable paintings hang against the side panels. The furniture, while rich, has been arranged for the exceeding comfort that one early learns to recognize as characteristic of this charming home; the window curtains of green and white Venetian velvet give color to the walls.

A corridor-like passage in the Hall leads to a small circular room immediately adjoining the entrance doorway. It is paneled in English oak to the ceiling, where a richly carved cornice supports the plain white plaster. The floor has a two-toned blue carpet, and the furniture, William and Mary period, is covered with blue velvet with silk embroidery.

The Drawing Room is a beautiful apartment designed in the Louis XVI style. It is paneled throughout in gold and white, with a painted ceiling of "Venus and Mercury" and panels after Boucher above the doors to the Dining Room, on either side of the mantel. The long narrow panels of the wainscoting are decorated with gold ornaments in relief, each with a plain white figure panel below, while the large panels are lined with white silk damask. Over the entrance door is a monotone panel of "Gifts to Love." The floor is hard wood, covered with a beautiful Aubusson rug in light colors in harmony with the prevailing tones of the room. The mantel is white Carrara marble, finely carved, with wrought iron facing and white marble hearth; the andirons are ormolu and blue enamel; the window curtains are white lace with inner curtains of silver and rose brocade. The furniture is gilt, with all-silk tapestry, and includes, among other interesting pieces, a cabinet containing a beautiful collection of old fans; a writing table with Sèvres panels; and a commode of the Louis XVI period in ormolu and violet wood.

The Dining Room adjoins the Drawing Room and, like it, overlooks the Hudson. It is paneled to the ceiling in mahogany, finished in its natural grain. The ceiling is plain white plaster, with a cover between the border decoration and the wainscot cornice. The floor is hard wood, the larger portion of which is covered with an immense Tabriz rug. It is lighted by a bay window, at the opening of which are two Ionic columns. The mantel is carved wood, with red and white marble facing and hearth, and bronze andirons.

The furniture is mahogany in the Louis XVI style, with blue leather seats and cane backs with blue leather lambrekins. On a marble top gilt table in the bay window is kept the Gold Cup of the Gentlemen's Driving Club of Cleveland, Ohio, a much prized trophy now belonging to Mr. Billings.

The art treasures of this room include some of Mr. Billings's finest paintings, and the choicest specimens of his collection of old Chinese blue and white porcelain. The color scheme has thus been worked out very skillfully, for the blue note that dominates the room is derived from the objects in it.

The Breakfast Room occupies the base of the tower, and is a small octagonal apartment of most delightful charm. The ceiling has been given a dome-like character by a deep cove, in which the rounded summits of the doors and windows cut lunettes. All these openings are surmounted with decorated panels in relief. The room is treated throughout with white enamel paint, the wainscot being hand carved, finished with a frieze. Between the windows are built-in closets, the closed lower doors forming part of the wainscot while the upper are glazed in patterns and are used for the choice glass of the house. The sash curtains are white silk, and the color of the room is derived from the carpet and chair coverings, which are old rose. The side lights are silver, as are the door and window mounts. A door admits to the elevator by which the Observation Room at the top of the tower is reached, as well as the intervening floors.

The central door towards the river opens into the Sun-Parlor. It is the most westerly extension of the Mansion, and is built fairly a-top the cliff. Here one may enjoy the novel sensation of being within and without the Mansion at the same time; for the windows that form its walls are so spacious, and the outlooks they afford so broad and varied that one scarce realizes this is an inclosed space. The ceiling, too, is so lofty that the impression of space is actually increased rather than lessened by the structural enclosure.

It is a veritable outdoor room with all the comforts and conveniences of indoors. It is in no sense an enclosed porch, but a room built and designed as a sun-room. Of walls there are none, so to speak, save for the framework that encloses the windows and doors, and as the latter are glazed from top to bottom, the whole of the wonderful outside world is visible from every part. The room is paved with red tile laid with wide joints of white mortar. A carpet of soft green covers most of it. The woodwork — a low wainscot of plain panels





surmounted with channeled Ionic pilasters — is treated with white enamel paint. The ceiling, which is in white plaster, is supported by a frieze in relief, while the beams are ornamented in a similar manner. In the centre is a long oval, with an upper cornice that conceals the electric lamps that shed a delightful light upon the interior. The outer wall of the Breakfast Room retains the natural drab color of the cement, and to it is applied a graceful design in treillage, painted white. The plants of English ivy at its base will in time, no doubt, give a decided green note to these walls. Below the windows overlooking the Hudson is a vast window seat, surmounting and concealing the pipes of the steam heating apparatus. To the south a door opens from the path that approaches from the entrance, while to the north a corresponding door opens onto a continuation of this path which here leads directly to the Swimming Pool.

The two rear corridors of the Mansion cross at right angles. One arm leads directly to the Breakfast Room, and contains the rear stairs, an agreeably curved flight of steps provided with an old Colonial handrail and baluster. The wainscot is wood painted white, and the upper walls are hung with gold silk damask in two tones. The other arm leads out directly from the Patio to the north entrance, which is an open court, inclosed on one side by the main portion of the mansion, and on the other by the service wing.

The chief apartment opening from the north corridor is the Billiard Room. It is paneled to the ceiling in Circassian walnut, with small rectangular panels surmounted with a carved frieze. It has a geometrical ceiling in white plaster. The chief decorative feature is the trophy shelf, which is carried wholly around the room below the frieze and on which is shown the rich collection of silver cups and trophies won by Mr. Billings through his horses. His collection is actually more numerous than can be given accommodation here, but such pieces as are shown are well displayed, and many of them are of real interest in themselves as pieces of plate, apart from their association with the contests of which they are reminders.

The fireplace has facings of Caen stone, with carved bronze Italian andirons surmounted by the Lion of St. Mark. Above it are hung two frames of horse portraits, a series of remarkable heads in black and white, and colored, by Dickey, matchless "Lou Dillon" in the centre, and other great horses, some no longer living, but all, now or formerly, owned by Mr. Billings. There are many

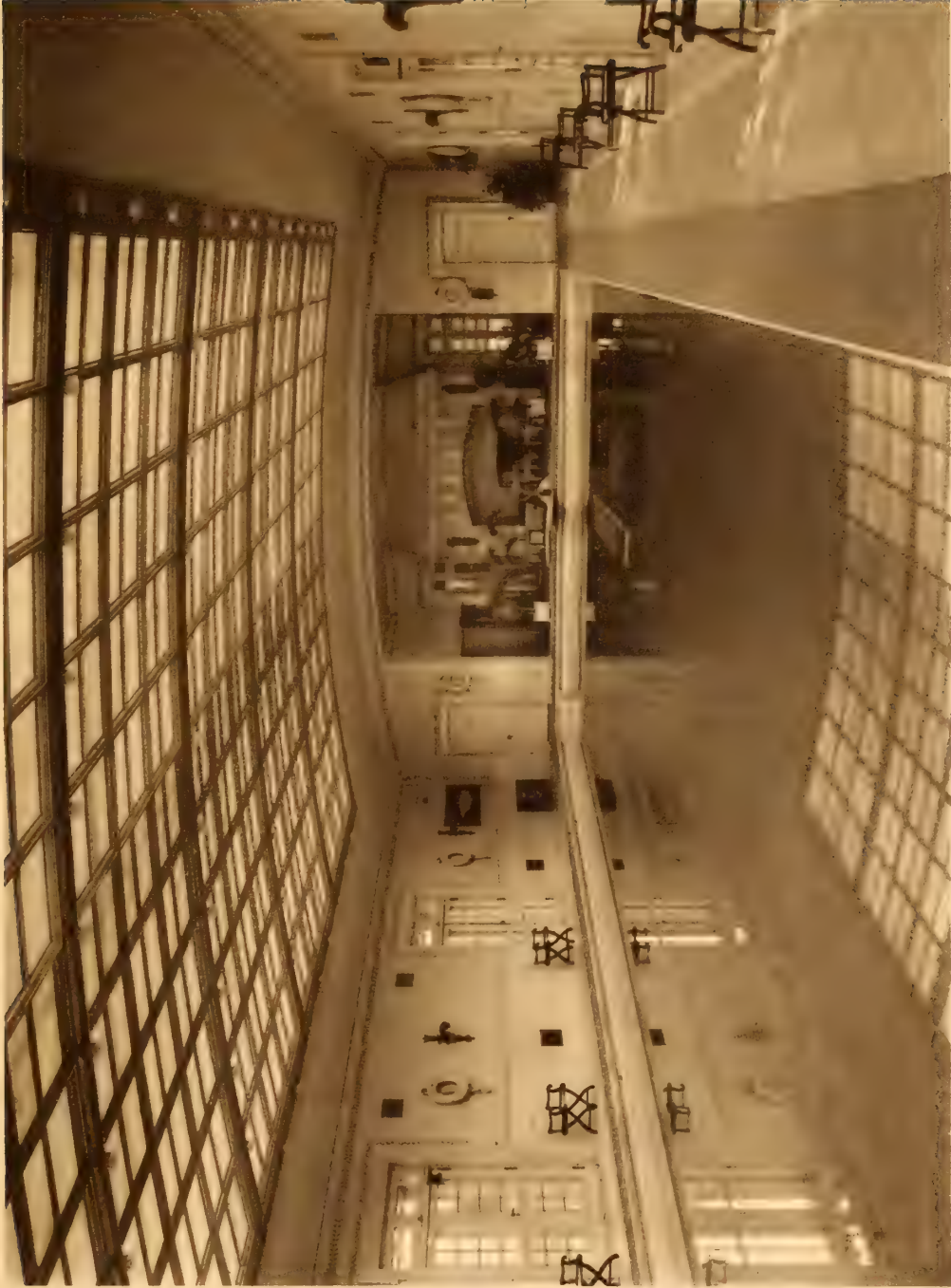
other treasures and mementoes of horse racing here. In a frame is a gilded horseshoe, worn by "Lou Dillon" when she made her famous world's record of 1.58½ at Memphis, October 24, 1903. Another frame contains gold plated shoes from "Monk" and "Equity," worn when they made the world's record to pole at Memphis, in 1904, the time being 2.07¾ minutes. There are rich trophies of enamel ware from Russia, and other pieces of distinguished origin, all testifying to Mr. Billings's remarkable success on the turf and the regard of his fellow sportsmen. The whole room is, in fact, a sportsman's room, and a brilliantly successful sportsman, it should be added; yet there is no over-suggestion of the owner's deep interest in these matters; nor, in this very equine room, does the horse element seem to dominate in the way it actually does.

The service portion of the Mansion, while most important in the living economy of the dwelling, can be but briefly noted. Beyond the Breakfast Room is the pantry, with walls tiled in white. Adjoining it is the servants dining room, and then the kitchen paved with brick and walled with tile; it contains a French range for coal and gas. Beyond are store rooms, scullery, pastry room with a battery of refrigerators, and housekeeper's office. Other rooms affiliated with this department are in the basement. Here is the laundry, with steamer for cleaning clothes and a steam dryer for use in bad weather; trunk room, room for cleaning plate, coal cellar and wood room. The mechanical plant includes two boilers for heating purposes, now supplanted by larger boilers in the Pool, with separate heaters for the laundry and bathroom water. All the water admitted to the Mansion is filtered before use. An elaborate ventilating plant permits the ventilation of each room by warmed air, delivered by individual conduits. The electrical and telephone service of the Mansion, outbuildings, and grounds, are of the most modern description. The refrigerating plant includes facilities for artificially cooling the refrigerators.

The second story contains the bedrooms with their accompanying baths. The space at the head of the main stairs is termed the Arcade and serves as a foyer hall for the second story. The wainscoting of the lower hall is continued here in low paneling, above which is two-toned gold silk damask. The white ceiling is decorated with wreaths, and is supported by a wood cornice. The window curtains and carpet are blue, and on the latter is a splendid tiger







rug. Several pieces of furniture call for special mention. One is a replica of a Chippendale cabinet designed in the Chinese style, and which contains some fine old specimens of Chinese blue and white porcelain. Another is the writing table, a replica of one of the most famous pieces by Chippendale, made about 1755, and noted as one of the most beautiful examples of his work. A third interesting piece is a couch, covered with antique red velvet of early seventeenth century, and some remarkable tapestry which, coming to America directly from Peru, are fine pieces of Flemish origin.

Mr. and Mrs. Billings have adjoining rooms overlooking the Hudson; they are both spacious apartments of unusual size. Mrs. Billings's room is designed in the Louis XVI style, and is paneled throughout with a carved wood wainscoting that is an exact replica of a paneling in the Petit Trianon designed for Marie Antoinette. It is painted French gray with white trimmings, and is embellished with carved festoons and small panels of cupids over the doors. The mantel is carved Carrara marble with a hearth of white marble inlaid with green; the andirons are bronze; above it is a built-in mirror. The white furniture has rose and gray coverings. The floor rug was especially woven for the room and has the prevailing colors of rose, gray, and white. A delightful collection of colored engravings in gilt frames hangs on the walls.

Mr. Billings's room is hung with stripe paper in pink, green, and white. The mantel is carved wood, painted white, with white marble facing and hearth and brass andirons. The carpet is in two tones of green, and the furniture is Chippendale. A magnificent Chinese embroidered bedspread is easily the most sumptuous article in the room.

Mr. Billings Jr.'s suite consists of a private hall opening from the Arcade, a study and bedroom with bath. The bedroom has a red and white stripe paper and a blue carpet. The suite is delightfully equipped for a young man's use. The portière at the Arcade entrance is a fine tapestry that ranks among the most notable in the Mansion.

The Lavender Room has a stripe paper with large panels formed by knotted lavender ribbon. The mantel is wood, painted with white enamel, and with a dove marble facing and hearth. The carpet is a single tone of lavender, and the furniture, in the Louis XVI style, is white with lavender cushions.

The Blue Room has a blue and drab tapestry forest paper, with white enameled woodwork. The mantel is wood, with dove marble facing and

hearth; above are bookshelves. The two-toned carpet is blue laid on a hard wood floor.

The Rose Room has a medallion wall paper, with rose and white carpet and white enameled Louis XVI furniture with rose damask coverings. A bedroom on the second floor of the tower has a blue and white wall paper, blue carpet and white silk curtains. The furniture is old Colonial.

The Observation Room occupies the top of the tower and fills the fifth floor. It is an octagonal apartment, roofed with a dome, and is treated throughout with white enamel. Windows fill the wall space above the wainscot, and afford ravishing views in every direction. It is the summit of the house, a room, all the wonders of which are without it, yet yielding wonders so remarkable, and nowhere seen so well as from here, as to be well worth climbing up to did not the elevator convey one thither without exertion. One cannot leave this delightful Mansion directly from this room without passing through other apartments; but the memories of the sights it affords must long remain with the most pleasurable recollections of "Fort Tryon Hall."





IV

The Pool is a spacious structure, covering a superficial area of 145 by 52 feet. It is built on a declivity to the north and somewhat below the Mansion, and has been constructed of brick and stucco, with a sloping roof of green tiles. It contains a squash court, a swimming pool, and a bowling alley.

The squash court is two stories in height, and is lined with maple; an opening in the entrance corridor provides a place of observation.

The swimming pool is a mammoth apartment, with a pool 75 feet long by 30 feet wide. At its shallowest end it is $4\frac{1}{2}$ feet deep, and at its deepest point 11 feet. It is lined throughout with white enamel brick and is bordered by a walk paved with pink and white marble. White marble is used also for the wainscot and for the frames of the doors and windows. The upper walls are pale green plaster with stencil decorations, and the roof is supported on concealed girders, with a vast curved skylight in the centre.

At the furthest end is an angle nook and chimney of Istrian marble. There are dressing rooms on either side, together with needle baths, a steam room and electric bath. The pool is lighted by electric lights affixed to the skylight, and by side lights in green bronze. On the west the doors open on to a terrace, paved with red brick, with a simple iron rail. It is directly above the bowling alley, and affords a wonderful view of the river below and the Palisades beyond.

The bowling alley, which has its separate external entrance, as well as approach from within, is finished in fumed oak, with lower wainscot and upper panels of plain plaster. The ceiling is beamed, with plaster panels.

Quite at the further end is the mechanical department. Here are two one-hundred-horse power boilers for heating the Pool, the Mansion, and the water used in this building. Here also are two forty-horse power Alberger centrifugal pumps for the fire service of the estate, which includes three fire outlets with hose on each story of the Mansion and various hydrants throughout the grounds and outbuildings. Here also are two great Loomis-Manning water filters for the swimming pool, an electric motor for the fans and ventilators, and a seven and a half horse power pump for automatically supplementing the Mansion water supply in event of any deficiency in the public supply. Connection with the Mansion for all this apparatus is had by means of a tunnel beneath the path between it and the Pool.

V

A word or two may be said on the house grounds. As in all rural estates these are in constant development. And indeed they could not be otherwise, for plants and shrubs and trees are ever growing, ever adding to the beauty they live to supply. The formal garden as is often found, need not be looked for here. The plateau on which the Mansion stands is amply spacious for its purpose, and yields generous spaces for lawns and shrubbery; but the landscape work has been subordinated to the Mansion, which, of course, dominates the whole estate. Thus the long lawn before the main doorway, with its handsome border of shrubbery, is but an open forecourt to the chief entrance. To the west there is no garden space at all, for the Mansion is so close to the cliff that the Sun-parlor is squarely on its upmost edge. The lawns on the east are surely needed as a setting for the Mansion. To the north the story is somewhat different.

Here again is an open court, but two sides of it are inclosed by the walls of the Mansion. Beyond the spacious driveway is a fountain, a remarkable group of Music with infant genii, carved in Carrara marble. It stands in the midst of a spacious pool, faced with granite, and yields a fine note of interest to the house grounds. At some distance beyond it rises the historic redoubt from which the estate gains its name. A wooden shelter facing the east overlooks all the world on that side, so spacious is the view, so varied the objects and places of interest that may be seen from it. And one has but to turn one's back to look out of the windows towards New Jersey and all the wonders of nature in that direction.

And then there are hollows and hills, depressions and rises, nooks and corners, open level places where possible, fascinating curves and unexpected depressions everywhere; planted where it has been possible to plant them; decorated with shrubbery and flowering plants where they will grow to their own best advantage and to the beauty of the grounds. Just what is needed has been done, and the start once made, nature and constant care may be depended upon to do the rest.



VI

The Stable is on the further side of Fort Washington Avenue from that on which the Mansion is situated. It is an immense structure, built out beyond the hilltop, with a basement of stone, surmounted by a wood superstructure faced with stucco. It is built around three sides of an open court entered directly from Fort Washington Avenue. The left wing serves as an automobile garage, and contains Mr. Billings's large assortment of these vehicles. The right wing is a stable for horses, and many a famous animal has spent quiet days here and does so now. The whole building is elaborately fitted up, and is completely adapted in every way for automobile and horse purposes. The stablemen have sleeping rooms in the second story, and in the basement is an automobile repair shop, so thoroughly fitted for repair work that everything that needs to be done to an automobile may be done here except the manufacture of tires.

There is a broad esplanade behind the Stable that, before it was paved, as now, served as an exercising place for the horses. It is built quite out over the cliff, which here descends with almost startling abruptness. Looking over the railing one may discern, far down below, the vegetable garden and farm of "Fort Tryon Hall"! Verily the wonders of this remarkable city estate have no end. The Mansion and the home grounds, the Swimming Pool and the Stable may indeed be expected; but a vegetable garden in the city for a city house seems a chapter from a tale of enchantment. Yet there it is, far, far down below the house, and spread before the public so that all who will may see it. It should, however, be added that its location is subject to change; but the vegetable garden may always be expected to remain a permanent feature of Mr. Billings's remarkable estate.

Further down Fort Washington Avenue, and, indeed, readily seen as the Mansion is approached from the south, is a fine old house of stone, known as "The Castle." It was occupied by the Richards family in 1853 and afterwards passed into the ownership of "Boss" Tweed. This house, with its some-

what church-like outbuilding, is included within the area of the estate and is the home of Mr. Billings's superintendent. The outbuilding is used as a refectory for the men permanently employed on the property. Behind it is an extensive group of greenhouses, also belonging to the estate, and a flower garden where flowers are grown for summer use in the Mansion.

Yet with all these parts devoted to buildings and the essentials of estate development, the grounds of "Tryon Hall" contain many great spaces of pure naturalness, deep ravines, rocky hollows, and wooded hillsides. The whole area is so large, and the surface is so diversified, that Nature has found space here for many delightful spots. Much of this is still in its natural state and needs no help of man to make it more beautiful than it really is. So that while the grounds include much park space they abound in lovely waste spaces where nature has done her best, and sometimes under difficult conditions.

And if, standing on some lofty ridge, the down-look appears, at times, a bit formidable and abrupt, it may be well to remember that in this natural configuration of the ground lies the safety of the estate. One cannot well foretell the changes that the rapid march of progress may make on the map of New York even within the period of a few years; but it seems most unlikely that city streets will climb these vast heights or seek to bridge these chasms with "improvements." Mr. Billings has already brought to these grounds all the improvements they require, and their future may well be left to his capable and devoted hands.

THE PAINTINGS
AND
OTHER OBJECTS OF ART
COLLECTED BY
MR. C. K. G. BILLINGS

ARTISTS REPRESENTED

BARGUE, CHARLES	The Sentinel
BLOMMERS, BERNARDUS JOHANNES	Children of the Beach
BLOMMERS, BERNARDUS JOHANNES	Interior at Scheveningen
BONHEUR, ROSA	The King of the Desert
BONHEUR, ROSA	Landscape — Sheep and Cattle
BOSBOOM, JOHANNES	Church Interior at Dordrecht
BOSBOOM, JOHANNES	An Old Doorway
BRISSOT, FÉLIX SATURNIN	Sheep
CAZIN, JEAN CHARLES	La Route
CLAYS, PAUL JEAN	A Calm on the Scheldt
CLAYS, PAUL JEAN	Off Flushing
COROT, JEAN BAPTISTE CAMILLE	La Charrette de Grès
COROT, JEAN BAPTISTE CAMILLE	Lake Nemi
COROT, JEAN BAPTISTE CAMILLE	Aleux-Palluel — Le Vieux Pont de Briques
COROT, JEAN BAPTISTE CAMILLE	Chateau Thierry
COROT, JEAN BAPTISTE CAMILLE	Landscape with Lake and Ruin
DAUBIGNY, CHARLES FRANÇOIS	Landscape
DAUBIGNY, CHARLES FRANÇOIS	La Saulaie
DIAZ DE LA PEÑA, NARCISSE VIRGILE	Le Parc aux Bœufs
DE HAAS, J. H. L.	Cattle
DE HOOG, BERNARD	Dutch Baby
DUPRÉ, JULES	A Windy Day
DUPRÉ, JULES	The Village Road
DUPRÉ, JULES	The Fisherman
GROLLERON, PAUL LOUIS NARCISSE	An Infantry Advance
GRUND, JOHANN	Hagar and Ishmael
HARPIGNIES, HENRI	Le Teverone, Souvenir d'Italie
HILLINGFORD, R.	"Twixt Love and Duty"
HITCHCOCK, GEORGE	Tulip Culture
HUGUET, VICTOR PIERRE	Arabs Resting
ISRAËLS, JOSEF	Good Comrades
ISRAËLS, JOSEF	First Steps
ISRAËLS, JOSEF	The Young Mother

ISRAËLS, JOSEF
ISRAËLS, JOSEF
ISRAËLS, JOSEF
ISRAËLS, JOSEF
JACQUE, CHARLES ÉMILE

JACQUE, CHARLES ÉMILE
KNAUS, PROFESSOR LUDWIG
MARIS, WILLEM
MARIS, WILLEM
MARIS, WILLEM
MAUVE, ANTON
MAUVE, ANTON
MILLET, JEAN FRANÇOIS
MILLET, JEAN FRANÇOIS
PICKNELL, WILLIAM L.
PIETERS, E.
ROUSSEAU, THÉODORE PIERRE ÉTIENNE
ROYBET, FERDINAND
SCHREYER, ADOLPHE
SCHREYER, ADOLPHE
THAULOW, FRITZ
TROYON, CONSTANT
VAN MARCKE, ÉMILE
VAN MARCKE, ÉMILE
WEISSENBRUCH, JOHANNES HENDRIK
ZIEM, FÉLIX
ZIEM, FÉLIX

The Fisher Girl
The Bashful Suitor
The Young Mother
Returning from Work
Flock of Sheep on the Edge of the
Woods
In the Forest of Fontainebleau
The Christening
Brood of Ducklings
Under the Willows
Cows in Pasture
Holland Meadows
Tending the Flock
The Retreat from the Storm
The Hay Stacks
In California
The Young Kitchen Maids
Bosquet d'Arbres
A Spanish Nobleman
Bulgarian Smugglers
A Halt in Wallachia
Bridge at Verona
La Charrette de Foin
Returning from Market
Cows Returning Home
A Peaceful Day
Kiosque des Eaux Douces
Venice

THE SENTINEL

CHARLES BARGUE

FRENCH 1856-1883

CHARLES BARGUE

FRENCH 1856-1883

THE SENTINEL

Height, 11 inches; width, 8 inches.

LEANING in an indolent attitude against a wall built of huge blocks of stone, which stretches obliquely across the entire picture, stands a young Oriental of picturesque appearance. Upon his curly head is a snow-white cap of linen. A tunic of dark blue silk, with long, flowing sleeves, is crossed tightly on his breast, and tight-fitting breeches of white linen clothe his shapely limbs. His legs are bare from the knee down, and his feet are thrust into heelless slippers. Across his back is slung a flintlock, with long barrel and fantastically shaped stock, and in the broad sash which girds his waist is thrust a heavy ytaghan, the hilt of ivory, the grip studded with silver and precious stones. At his feet lies a greyhound wearing a narrow silver collar, its head dropped on its paws, its eyes closed in slumber.

Signed on right, BARGUE, 76.

Collection of JOHN W. WILSON, Paris.

Collection of MRS. MARY J. MORGAN, New York, 1886.

Collection of the late JOHN T. MARTIN, 1909.

Charles Bague, the painter of the above-described masterpiece, was a pupil of Gérôme. He was a young man of genuine genius and great technical gifts. Dying when he was quite young, his finished pictures are very few, but they are of exceptional excellence and correspondingly rare.



CHILDREN OF THE BEACH

BERNARDUS JOHANNES BLOMMERS

DUTCH 1844—

BERNARDUS JOHANNES BLOMMERS

DUTCH 1844—

CHILDREN OF THE BEACH

Water-Color

Height, 22 inches; length, 31½ inches.

Two or three groups of small Dutch children are playing on the sands of a broad beach, sailing their toy boats in a shallow pool of water, which has been left by the receding tide. In the middle distance bathers are seen in the breakers or undressing on the beach, and a few sails gleam white on the distant sea horizon, under a simple summer sky.

Signed at the lower right, BLOMMERS.

Collection of MRS. ANNA N. KENDALL, 1907.



INTERIOR AT SCHEVENINGEN

BERNARDUS JOHANNES BLOMMERS

DUTCH 1845—

BERNARDUS JOHANNES BLOMMERS

DUTCH 1845—

INTERIOR AT SCHEVENINGEN

Height 43 inches; width, 35½ inches.

At a window within a cottage room two young peasant women and a small girl are grouped about a table eating a frugal meal. The two elder wear quaint headdress. She at the right is seated, her knitting in her lap where her left hand rests still holding on to it. Her right elbow rests on the table, and with her right hand she holds a cup she has just taken from her lips, which, still open, give to her features the suggestion of a listless smile. Across the table, at the opposite side of the window casement, her companion stands, a loaf of bread held against her breast with her left arm. She has paused in the act of cutting a thick slice and is gazing at the floor in vacuous contemplation, while the child, who has been munching bread, looks wistfully up at her. A deep blue spread covers the table and across it are lying the dried herring of the lunch. The sunlight throws the shadows of the window frames upon the curtains, and falling on the red carpet brightens this cosy corner of an humble room. The seated girl wears a brown waist and a bluish-green skirt, the one who is standing a rose waist and brown, striped skirt, while the child has a red skirt and a striped overdress. Against the wall is seen a corner of the china cupboard.

Signed at the lower right, B. J. BLOMMERS.

Purchased from the late HERMANN SCHAUS.



THE KING OF THE DESERT

ROSA BONHEUR

FRENCH 1822-1899

ROSA BONHEUR

FRENCH 1822-1899

THE KING OF THE DESERT

Height, 17½ inches; width, 14 inches.

ON a rocky slope, composed of drab and buff slabs, a lion has halted and stands with his body outlined against a mass of bright green foliage. The hind-quarters are nearly in profile; the paws occupying a lower level, so that they are hidden from view. But the fore part of the body is turned full to the front, the feet firmly planted, the head lifted up; the sinewy frame taut with a strain of alert suspense, as the beast's gaze scans the horizon. Except for a white patch on the underlip the color of the pelt is orange-tawny.

Signed at the lower left, ROSA BONHEUR, 1888.

LANDSCAPE—SHEEP AND CATTLE

ROSA BONHEUR

FRENCH 1822-1899

ROSA BONHEUR

FRENCH 1822-1899

LANDSCAPE — SHEEP AND CATTLE

Height, 20 inches; length, 24 inches.

THE scene shows a portion of rich meadow-land, traversed by the silvery waters of a shallow river. In the distance are steep bordering hills, tree-covered, and cut by a deep valley. The deep green of the trees serves as a foil to the brighter hues of the meadow, while the sunlight on the fitfully moving leaves gives an admirable play of color.

In the foreground a number of long-horned cattle stand or lie, in company with a small flock of sheep. Most prominent is a fine red cow, lying with her back to the spectator, her head turned to show its handsome profile. The sun streams full upon her, and her flanks seem to heave in lazy enjoyment of the warmth. The hairy texture of the hides, the crisp woolly fleece of the sheep, and their slow, methodical movements, are all shown with the realistic touch of the deep student of animal nature.

Signed at the lower right, ROSA BONHEUR, 1891.

Collection of the late JOHN T. MARTIN, 1909.



CHURCH INTERIOR AT DORDRECHT

JOHANNES BOSBOOM

DUTCH 1817-1891

JOHANNES BOSBOOM

DUTCH 1817-1891

CHURCH INTERIOR AT DORDRECHT

Water-Color

Height, 14 inches; width, 11 inches.

A VIEW down the nave of a lofty Gothic church interior, showing carved and canopied choir stalls on the right, an open screen beyond, and a succession of columns and pointed arches, in perspective, rising to a groined ceiling. In the foreground, on the right, is a cavalier, accompanied by a dog, and in front of the choir stalls stand a second gentleman and a small girl in seventeenth-century costume.

Signed at the lower right, J. BOSBOOM.

Collection of MRS. ANNA N. KENDALL, 1907.



AN OLD DOORWAY

JOHANNES BOSBOOM

DUTCH 1817-1891

JOHANNES BOSBOOM

DUTCH 1817-1891

AN OLD DOORWAY

Water-Color

Height, 5½ inches; width, 3½ inches.

A SEVENTEENTH-CENTURY interior, showing a lofty stone fireplace on the left, a partly open doorway on the right, and at the back an archway, with a carved entablature, and above it a niche in which is placed a bust. The ceiling is simply but strongly built of heavy joists, without any elaboration, while the whitewashed walls are innocent of any ornament save two pictures over the fireplace and the door. A plain oak settle is the sole furniture of the room. Two women in the costume of the period are talking together near the archway.

Signed at lower left, B.

Collection of MRS. ANNA N. KENDALL, 1907.

SHEEP

FÉLIX SATURNIN BRISSOT

FRENCH Contemporary

FÉLIX SATURNIN BRISSOT

FRENCH Contemporary

SHEEP

Height, 13 inches; length, 17½ inches.

IN the foreground a shepherd is herding his flock of sheep into a rude barn on their return from pasture, holding open a gate. Beyond the group, across a yard, is a dilapidated hovel, a stone wall with a rough gate, and distant trees which break the horizon under a cloudy but luminous sky. In the foreground on the left three fowl are searching for food among the straw.

Signed at the lower left, F. BRISSOT.

Collection of EDWARD M. KNOX, 1906.



LA ROUTE

JEAN CHARLES CAZIN

FRENCH 1840-1901

JEAN CHARLES CAZIN

FRENCH 1840-1901

LA ROUTE

Height, 31 inches; length, 38 inches.

A BROAD sandy country road sweeps around from the foreground to the left, and disappears in the middle distance, beyond a roadside cottage overhung with tall trees. In the foreground on the right, a large church, with projecting roof, corner buttresses, rude belfry and simple windows stands on a grassy bank, which is surrounded by a rough stone wall. To the right, in the immediate foreground, is a low, tiled building with green shutters, and near it is a country cart loaded with wood. The sky is completely covered with gray clouds, except near the horizon, where a narrow strip of sunlight shows through the trees.

Signed at the lower right, J. C. CAZIN.

Collection of EDWARD M. KNOX, 1906.



PAUL JEAN CLAYS

BELGIAN 1819-1900

A CALM ON THE SCHELDT

Height, 31½ inches; length 54 inches.

NEAR the centre of this picture two vessels are lying close together. They are hermaphrodite brigs, and their sails are flapping lazily in the breeze. To the right is a sloop, with bare mast; to the left is a village, with a windmill in the distance; near the shore is a boat with a square hull; and in the foreground, to the left, are small fishing boats with fishermen.

Signed in the lower right-hand corner, P. J. CLAYS.

Collection of the late CHARLES T. YERKES, 1910.



OFF FLUSHING

PAUL JEAN CLAYS

BELGIAN 1819-1900

PAUL JEAN CLAYS

BELGIAN 1819-1900

OFF FLUSHING

Height, 19 inches; length, 27½ inches.

ON the left a large Dutch trading-boat, with sails idly flapping in the light wind, is drifting along on the placid surface of the broad River Scheldt. Beyond, in the middle distance, anchored near either shore, are sailing craft, and a steamer, with the Dutch flag at the stern, is moving across the river, having just left the landing place on the right. The sky is covered with drifting summer clouds, against which, here and there, a few seagulls are seen soaring above the water.

Signed at the lower right, P. J. CLAYS, 1871.

Collection of the late ISAAC T. FROST, 1907.



LA CHARRETTE DE GRÈS

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796-1875

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796-1875

LA CHARRETTE DE GRÈS

Height, 32 inches; length, 39½ inches.

AN unusual Corot, combining the charm of tree and sky with an incident of every-day peasant life such as is very infrequently found among the artist's work. In the centre of the picture, and the most prominent feature of the composition, stands a huge tree, with twisted trunk and great limbs which have spread their shade for many a decade. The dense mass of its foliage obscures the sky, the deep green of the leaves shading off, as the lighter branches and twigs are reached, into feathery bunches of bluish green through which filters a tender silvery light. Other smaller trees grow on the right, and a tangle of undergrowth fills the spaces between the trunks. On the left, the side of a low hill has been broken away for building stone. A workman, buried to his knees, is busy at it, and a high two-wheeled cart, heavily laden with blocks of the stone and drawn by two horses, is just being driven away. Beyond, the low hills sweep to the right, and the gleam of a large body of water catches the eye. The sky is a light blue, covered with gray clouds, from between which the sun casts a pallid light, falling full upon the cart and the immediate surroundings and making ill-defined shadows over the rest of the picture.

Signed at the lower left, COROT.

Collection of the late JOHN T. MARTIN, 1909.

Exhibited at l'École des Beaux-Arts, 1875, No. 68, by DOCTOR CAMBAY.

Described in "L'Œuvre de Corot" by ALFRED ROBAUT and MOREAU-NÉLATON, No. 2422.



LAKE NEMI

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796-1875

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796-1875

LAKE NEMI

Height, 21¼ inches; length, 31½ inches.

ON the bank in the foreground a girl sits, with her staff across her lap, watching her cows that are standing in the water some distance back on the right. The artist has given to the figure of this cowherd, as she leans her weight on one arm, the hand planted on the grass, and gazes over the water, the suggestion of a classic pose and dreamy feeling that seems atune with the mingling of naturalism and classic serenity in the composition and sentiment of the landscape. Over the water, cooled by the greenish gray reflections of the surrounding vegetation, the light floats softly toward the girl from the central distance. Here a low hill forms a lavender silhouette against the rosy suffusion of the lower sky. The latter, as it mounts, pales to a warm ivory and thence to ivory touched with blue, passing up into a faint dove-gray, barred with dipping strata of feathery tufts of white. Its tremulous expanse is bounded on the right and left by the wooded hills of the middle distance that form a V with the horizon, where a pile of buildings nestles at the foot of the left slope. The color of these hills is a greenish gray. Pricked out in front of the one on the left is the dainty yellow, green and brown leafage of a tree with a twisted interlacement of boughs, while on the right of the water rises a white birch trunk with a few tiny limbs frilled with leaves. The cows beyond show spots of dull red and black, while the girl's figure, in a yellowish drab skirt with a touch of blue on one sleeve and a golden white kerchief, makes a piquant note in the foreground.

Signed at the lower left, COROT.

Collection LÉVÊQUE, Paris, 1907.

Described in "L'Œuvre de Corot," by ALFRED ROBAUT and MOREAU-NÉLATON, No. 1638, under title of "Solitude."

Collection BOUSSOD, VALADON & Co., Paris.

Collection of the late H. S. HENRY, 1910.



ARLEUX-PALLUEL — LE VIEUX PONT
DE BRIQUES

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796-1875

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796-1875

ARLEUX-PALLUEL — LE VIEUX PONT DE BRIQUES

Height, 20 inches; length, 35½ inches.

THE bridge with its three arches crosses the middle distance. It is of stone with red brick-work inserted over the two left arches. Here above the parapet shows the blue back of a woman in a white cap, a clear bright accent against the masses of foliage, deep green relieved with gray and buff, in the rear of the bridge. To the right of this clump of trees a rolling country of sandy soil dips and rises, sprinkled with scrub, while on the left the bridge leads to a bright green knoll surmounted by cottages. Above the latter, springing from the lower level of the foreground, a single tree spreads its delicate boughs. The sky is a gray atmospheric blue, ruffled with downy cloudlets of milky white. At the foot of the tree in the long grass sits a woman wearing a lavender waist and white cap, while nearer to the front stands a black-and-tan dog. On the right of the foreground the scene is further enlivened by a group of figures. Two women are in conversation, while a child carrying a baby stands between them. Another woman in a blue waist and bright yellow cap kneels as if picking flowers, and a man, wearing a crimson cap, is chopping the boughs off a "stick" of timber.

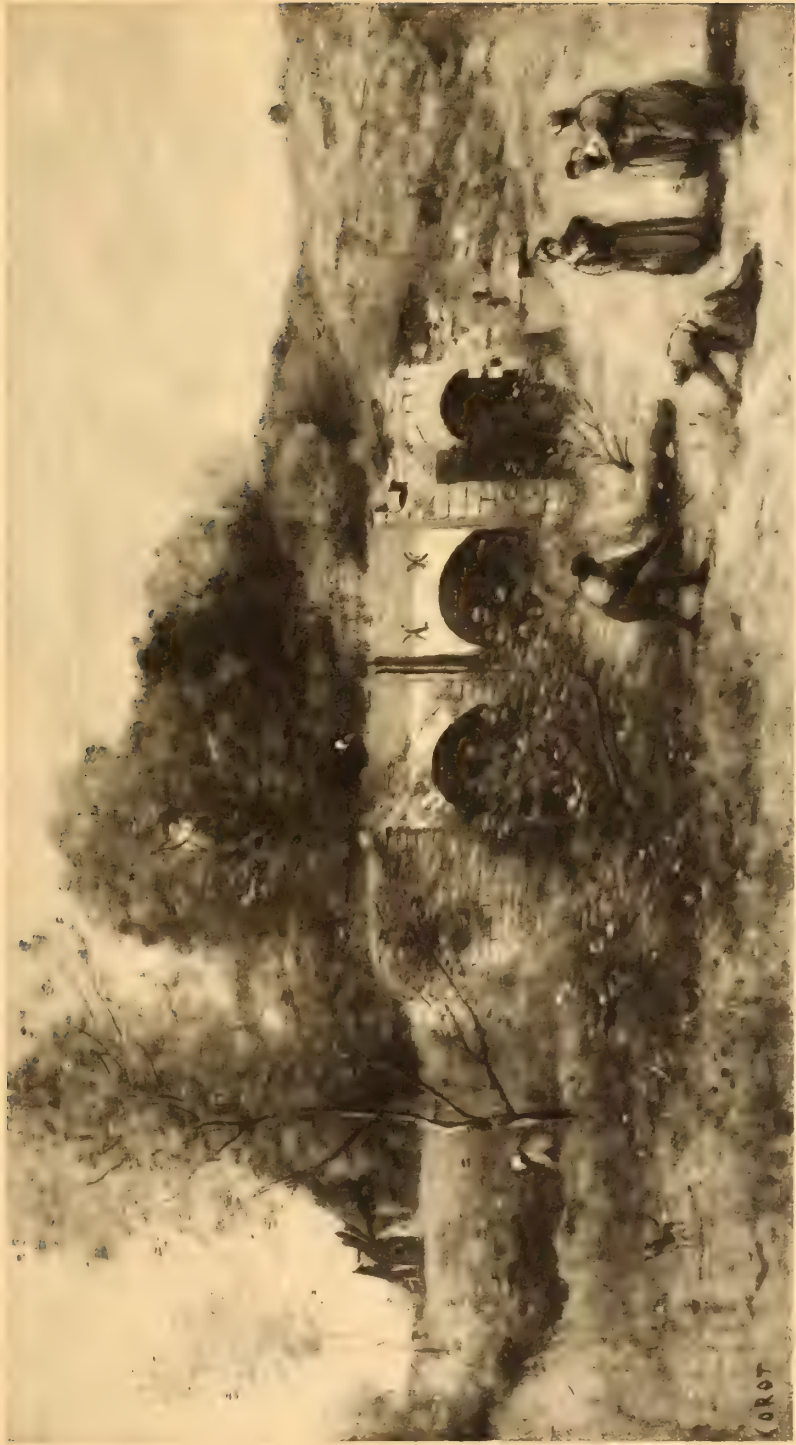
Signed at the lower left, COROT.

Collection of OSCAR SIMON, Dinard, 1894.

Collection of VAN EEGAN, and exhibited in the Museum of Amsterdam, 1895-1907.

Described in "L'Œuvre de Corot," by ALFRED ROBAUT and MOREAU-NÉLATON, No. 2025.

Collection of the late H. S. HENRY, 1910.



COROT

CHÂTEAU THIERRY

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796-1875

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796-1875

CHÂTEAU THIERRY

Height, 13 inches; length, 18 inches.

ON the right the walls of the château, along which extends a broad path bordered by a row of leafless trees, dominate a steep hillside which slopes down on the left, where the vista extends over the roofs of houses past a square church tower with many windows to a mysterious distance, suggesting a broad wooded hillside. The single figure of a peasant woman in a gray dress, with a red kerchief over her head and a white sack thrown over her left shoulder, stands in the right foreground leaning upon a stick, and is strongly accentuated by the sunlight, which broadly illuminates the landscape, casting deep shadows upon the château walls, the roofs of the houses, the church tower, and along the gravelly path under the trees. The sky is completely covered by a veil of soft luminous clouds.

Signed at the lower left, COROT.

Collection BOCQUET, 1869.

Collection MICHEL-LÉVY, *Paris*, 1876.

L'Exposition des Cent Chefs-d'Œuvre, Paris, 1892. No. 49.

Reproduced in MOREAU-NÉLATON'S *work on* COROT, 1905.

Collection of H. S. HENRY, 1907.



LANDSCAPE WITH LAKE AND RUIN

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796-1875

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796-1875

LANDSCAPE WITH LAKE AND RUIN

Height, 16½ inches; length, 22 inches.

A CONSPICUOUS feature of the composition is a ruin of a vast Gothic church, possibly an abbey, with two high towers at one end and a single tower remaining at the other end, through the bare openings of which show the gleams of a very white sky. Elevated above a group of houses, from which an arched bridge extends, it occupies the end of a spit of wooded land. This forms the left bank of a lake that stretches from the bridge to the foreground. Here a man, wearing a gray-blue blouse and straw hat with red ribbon, sits fishing, while near him a girl stands knitting, beside a goat. She has bands of red ribbon in her dark hair, and her trim figure is clad in a purplish slaty gown. The grassy foreground, starred with white and red flowers, is inclosed at the sides by the soft gray foliage of willows. The trees on the right present a labyrinth of freely growing branches, while the two on the left are pollard willows.

Signed at the lower right, COROT.

Purchased from COROT by MR. ROSTAND, Administrator of the Comptoir d'Escompte of Paris, 1875.

Sold in 1875 to MR. GEORGE PETIT of Paris.

Bought by a great Chilian collector in whose noted collection it remained until 1908, when it was sent back for sale and as collateral, to the Comptoir d'Escompte of Paris and bought — a short time after — by MR. HERMANN SCHAUS of New York.



LANDSCAPE

CHARLES FRANÇOIS DAUBIGNY

FRENCH 1817-1878

CHARLES FRANÇOIS DAUBIGNY

FRENCH 1817-1878

LANDSCAPE

Height, 15 $\frac{3}{4}$ inches; length, 22 $\frac{1}{4}$ inches.

THE motive of this picture was probably found on the River Oise, which was the favorite sketching ground of the artist. The broad river flows out of the foreground on the left along a flat grassy meadow, where four washerwomen are busy at their tasks. Reeds and water-plants grow in the shallows near the shore. Beyond the meadow and covering nearly half of the sky a rank of tall, slender trees extends from the right to the bank of the stream, which, gleaming in the sunlight, winds out of sight behind the point. On the left, in the middle distance, a freight barge is moored to the shore, and a few houses are scattered along the low elevation which forms the horizon line. The sky is covered with soft, hazy clouds, and the surface of the water is broken by a multitude of reflections from sky and trees.

Signed at the lower right, DAUBIGNY, 1877.

Collection of A. DONATIS.

Collection of DAVID H. KING, JR., 1905.



LA SAULAIE

CHARLES FRANÇOIS DAUBIGNY

FRENCH 1817-1878

CHARLES FRANÇOIS DAUBIGNY

FRENCH 1817-1878

LA SAULAIE

Height, 14¾ inches; length, 26¼ inches.

THE scene is translated into a delicate tonality of gray and brown, the gray tenderly suffused with rose, the brown with faint mellow green. Across the water on the left a woman stands watching two dull red cows that have stepped into the water and are drinking. Her black skirt makes a strong note against the grass, while the cool light strikes clearly on her white waist. Some little way back of her two tall slender poplars rise out of a mass of foliage, pale gray and dusky gray, relieved with a little olive and brown. To the right of this stands a single poplar, whence across the picture extends the farthest bank. It is edged with a line of willows that parts in the centre and shows a glimpse of faint lavender hills. Above them is a far-reaching sky of gray creamy vapor, faintly tinged with rose, in which float lazy wisps of rosy lavender and soft creamy clouds. Five birds are flying in the air and as many ducks appear in the front of the water. The latter gives back the tender hues of the sky, stirred with the darker tones reflected from the vegetation. On the right of the water, where the reflections are dark olive, flecked with yellow, a punt is moored beside the bank. Here rises a clump of bushy willows, three of their stems showing white against the fluffy masses of olive-green and amber foliage. In front stands a slim birch with a sprinkle of yellow leafage. On the right of it a vista of mossy grass, barred with deep green shadows, extends back to where three willow trunks reflect the light.

Signed at the lower right, DAUBIGNY, 1863.

Collection M. RODERER, Paris, 1891, No. 8.

Cent Chefs-d'Œuvre des Collections Française et Étrangères, GEORGE PETIT, Paris, 1892.

Collection of ALEXANDER YOUNG, London, 1906.

Collection of THOMAS AGNEW & SONS, London.

Illustrated in the International Studio, 1906.

Collection of the late H. S. HENRY, 1910.



LE PARC AUX BŒUFS

NARCISSE DIAZ DE LA PEÑA

FRENCH 1808-1876

NARCISSE DIAZ DE LA PEÑA

FRENCH 1808-1876

LE PARC AUX BŒUFS

Height, 32½ inches; length, 44½ inches.

A LITTLE pool occupies the centre of the foreground, which is cleared of trees and tufted with scrubby grass and bunches of foliage sprouting from the stumps. Farther back on the right stand three handsome oaks, whose white bark catches a brilliant light, while their tall masses of yellow and green leafage spread finely against the sky. The latter is a grayish blue, interrupted with a few puffs of white cloud and overarched with a canopy of dove-gray vapor. The vista of level foreground terminates in a horizontal band of trees, the advance line of the forest. Toward the left appears a signboard on a post; and near this is a slanting tree with a succession of curving twisted boughs that overhang an open gateway.

Signed and dated at the lower left, N. DIAZ, '69.

Collection of BARON DE HAUPE.

Collection of M. BOUCHERON, Paris.

Cent Chefs-d'Œuvre, exhibited 1883.

Collection of American Art Association, Sale of 1892, No. 153.

Collection of ANTHONY ROUX, Paris.

Purchased from M. KNOEDLER.



A WINDY DAY

JULES DUPRÉ

FRENCH 1812-1889

JULES DUPRÉ

FRENCH 1812-1889

A WINDY DAY

Height, 21½ inches; length, 26 inches.

A THATCHED cottage with sheltering trees forms the principal feature of the composition. On the right is a wide stretch of level ground with a windmill in the middle distance, and in the foreground is a narrow pool reflecting the building, the sky, and the figure of a woman in a red petticoat who is struggling against the wind on her way to the cottage. The clouds are tossed and whirled by a strong gale.

Signed at the lower right, JULES DUPRÉ.

Collection of the late J. W. KAUFFMAN, 1905.



THE FISHERMAN

JULES DUPRÉ

FRENCH 1812-1889

JULES DUPRÉ

FRENCH 1812-1889

THE FISHERMAN

Height, 7½ inches; length, 9½ inches.

At a bend in the calm water of a winding, pastoral stream, a fisherman's punt is lying, its head shoved on the grassy bank at the right. The fisherman is just lifting his basket, which seems heavy, to take it ashore. Low trees of light foliage dot the bank where the fisher is landing, and on the opposite bank, to the left, which in the foreground is in partial shadow, a rugged tree with heavy branches curling in many directions raises these russet arms over a thatched cottage. The distant landscape suggests itself in a faint blue line beyond the river's farther bank, which is green at the water's edge. The fluffy white clouds of a summer day pile up from the horizon in heavy masses, obscuring the blue of the sky except a relieving spot of the azure far aloft.

Signed at the lower right, J. DUPRÉ.

From the LEMERRE collection, Paris.

Purchased from M. KNOEDLER & CO.



THE VILLAGE ROAD

JULES DUPRÉ

FRENCH 1812-1889

JULES DUPRÉ

FRENCH 1812-1889

THE VILLAGE ROAD

Height, 8½ inches; width, 6½ inches.

A POOL of water bordering a winding, sandy road occupies the foreground, the bank at the left rising gently to a group of low trees. In the middle of the composition its most conspicuous element appears in two gnarled and sturdy oaks. On heavy limbs and trunk the sunlight falls brightly, and on one side of a thatched cottage which the trees overshadow. Masses of cumuli cover the larger part of the sky, but the light of the unseen sun brightens some of their edges and causes reflections in the foreground pool.

Signed at the lower left, JULES DUPRÉ.

Collection of the late J. W. KAUFFMAN, 1905.



AN INFANTRY ADVANCE

PAUL LOUIS NARCISSE GROLLERON

FRENCH 1848-1901

PAUL LOUIS NARCISSE GROLLERON

FRENCH 1848-1901

AN INFANTRY ADVANCE

Height, 24 inches; length, 32½ inches.

COMING down a road, at the double, is a detachment of French infantry, just appearing round the edge of a broken garden wall, led by an officer who waves his sword, while steadying the scabbard with the other hand. Ahead of him are two soldiers, holding their chassepots with fixed bayonets waist high. Their uniforms are different, the one in advance having red trousers, while the man behind is entirely in blue with green epaulets. To the left of the road is a row of broken pickets, the fragments of which, with a cap and knapsack, strew the ground. Over on the right, in the middle distance, appears a large force of infantry in action, conspicuous in the mass being a soldier who is falling wounded.

Signed at the lower left, P. GROLLERON.



HAGAR AND ISHMAEL

JOHANN GRUND

AUSTRIAN 1808—?

JOHANN GRUND

AUSTRIAN 1808—?

HAGAR AND ISHMAEL

Height, 58½ inches; width, 50½ inches.

CLASPING her child in her arms, Hagar is seated facing the spectator, her head turned slightly to the right, the eyes lifted, as if she were scanning the desert for succor. Her dark brown hair falls loosely over her bare shoulders, one of which is raised in the strain of supporting her burden. The child has one hand extended over the full white sleeve of his mother's bodice, while his slender body, nude but for a loin-cloth of reddish brown drapery, lies limp in an attitude of exhaustion upon the voluminous deep blue mass of the mother's skirt. The top of her head is covered with a creamy cloth that glistens brightly against the faintly bluish white of the sky. To the right of the figure is a large bundle, wrapt in a striped olive green and dull red blanket, on which is suspended a double gourd bottle.



LE TEVERONE, SOUVENIR D'ITALIE

HENRI HARPIGNIES

FRENCH 1819—

HENRI HARPIGNIES

FRENCH 1819—

LE TEVERONE, SOUVENIR D'ITALIE

Height, 48 inches; length, 59 inches.

A NARROW river, its crystal waters sparkling in the brilliant sunlight, winds through a luscious landscape at the foot of a noble group of trees of heavy foliage. The nearer, low bank in the foreground has taken a deep emerald hue under the umbrageous canopy, while across the stream the higher bank there slopes to a broad meadow bathed in sunshine, and revealing tender greens, with suggestions of light yellows, in its luxuriant vegetation. Fleecy clouds of rounded contours float in a turquoise sky over hillside and meadow and the blue summits of distant mountains.

Signed at the lower right, HARPIGNIES, 1898.

Salon, 1898, No. 1001.

Collection of J. STAATS FORBES, London.

Purchased from M. KNOEDLER & Co.



TULIP CULTURE

GEORGE HITCHCOCK

AMERICAN 1850—

GEORGE HITCHCOCK

AMERICAN 1850—

TULIP CULTURE

Height, 43 inches; length, 66¼ inches

A DUTCH girl is standing in a foreground carpeted with tulips. They are planted in horizontal bands of color, beginning with rose, and passing through white and pale yellow to a yellowish pink. Behind the last runs a strip of green, backed by a hedge and wall. The latter, on the right of the centre, is interrupted by a fence and a gate, which leads to a substantial cottage, with a blue door and walls covered with plaster that in places has broken away and shows the bricks beneath. Beyond the wall on the left, is a screen of slender trees, through which appears a row of brown and gray houses. Four young fruit trees, fledged with early green, are disposed irregularly in front of the cottage. The girl's head, seen in profile, facing to the right, is covered with a dainty lace and muslin cap. A gray cape, lined with cool, dull blue, reaches to a little below the waist of her heliotrope-gray gown. She holds a pair of scissors.

Signed and dated at the lower right, GEO. HITCHCOCK, 1887.

Honorable mention, Salon 1887; Medal, Paris Centennial; Medal, Columbian Exposition.



GOOD COMRADES

JOSEF ISRAËLS

DUTCH 1824-1911

JOSEF ISRAËLS

DUTCH 1824-1911

GOOD COMRADES

Height, 43½ inches; length, 59½ inches.

A FISHERMAN, left in charge of the baby, is captivating its interest with a toy soldier. The child is seated in one of the baby-chairs characteristic of a Dutch household, her head, incased in a rosy cream cap, showing against the blue scroll-work of the chair-back. Her hands are laid on the tray in front of her, as she eagerly watches the red and blue figure, which is held erect by the fisherman. The latter wears a silvery blue woolen cap and jersey, the short sleeve of which displays a red undersleeve. His figure, seen to a little below the knee, leans forward in an armchair, so that his face is in profile, looking toward the right. Behind the child's seat, on the right, is partly visible a chair, on which lies some knitting. The wall of the room is of dark grayish olive tone, broken with silvery lights.

Signed low down on the side of the child's seat, JOSEF ISRAËLS.

Salon 1877. No. 1905.

Collection of GEORGE I. SENEY, Sale of 1891, No. 298.

Collection of P. A. B. WIDENER.

Purchased from M. KNOEDLER & Co.



FIRST STEPS

JOSEF ISRAËLS

DUTCH 1824-1911

JOSEF ISRAËLS

DUTCH 1824-1911

FIRST STEPS

Height, 20 inches; width, 13 inches.

A YOUNG Dutch mother is solicitously guiding the first steps of her child, who toddles along just in front of her feet. Beyond the group, which is in sunlight, is a grassy field, inclosed by a low board fence, with linen spread out to dry near a row of steep-roofed, red-tiled cottages, which extend across the picture. The mother wears a black petticoat, a kerchief of the same color over a white chemise, and a closely fitting lace cap, and the child wears only a shirt and cap, both of white linen.

Signed at the lower left, JOSEF ISRAËLS.

Collection of J. STAATS FORBES, London.

Collection of MRS. ANNA N. KENDALL, 1907.



THE YOUNG MOTHER

JOSEF ISRAËLS

DUTCH 1824-1911

JOSEF ISRAËLS

DUTCH 1824–1911

THE YOUNG MOTHER

Water-Color

Height, 15 inches; width, 11 inches.

A YOUNG Dutch woman is seated behind a rude kitchen table, on which are a jug and a dish of coarse pottery, holding in her arms an infant which she is feeding with a spoon. The figures are strongly lighted from the upper right, and in the background are suggested a draped bed and an open fireplace, with Delft plates and other articles on the shelf above.

Signed at the lower left, JOSEF ISRAËLS.

Collection of J. STAATS FORBES, London.

Collection of MRS. ANNA N. KENDALL, 1907.



THE FISHER GIRL

JOSEF ISRAËLS

DUTCH 1824-1911

JOSEF ISRAËLS

DUTCH 1824-1911

THE FISHER GIRL

Height, 16 inches; width, 10 inches.

BAREFOOT in a meadow which overlooks the sea, a fisher-girl stands gazing out upon the misty water. She is seen in profile, facing to the left, and carries on her back a basket which she steadies with her left hand. The sturdy figure is clad in a dark brown skirt and blue apron, while her bodice and cap are of a soft lavender gray, silhouetted against the blue-tinged white of the sky.

Signed near the lower right, JOSEF ISRAËLS.

Collection of ALEXANDER YOUNG, London.



THE BASHFUL SUITOR

JOSEF ISRAËLS

DUTCH 1824-1911

JOSEF ISRAËLS

DUTCH 1824-1911

THE BASHFUL SUITOR

Height, 10½ inches; width, 14½ inches.

A DUTCH peasant girl and lad, both dressed in the rough garments indicating a life of toil, are walking along, side by side, in the light of the late afternoon sun, which casts long shadows on the path. Behind the figures is a row of small trees, and further away a field of long, luxuriant grass, which extends to the horizon.

Signed at the lower right, JOSEF ISRAËLS.

Collection of MRS. ANNA N. KENDALL, 1907.



THE YOUNG MOTHER

JOSEF ISRAËLS

DUTCH 1824-1911

JOSEF ISRAËLS

DUTCH 1824–1911

THE YOUNG MOTHER

Water-Color

Height, 12 inches; width, 9 inches.

A PEASANT woman, holding an infant on her right shoulder, stands near a low rail fence, with her back to the spectator, gazing across the distant landscape as if awaiting the return of the farmer from the fields, which stretch away in flat, unbroken monotony to the distant horizon. On the right a tall, slender tree rises out of the picture. The sky is covered with a luminous haze, in which float a few clouds.

Signed at the lower left, JOSEF ISRAËLS.

Collection of J. STAATS FORBES, London.

Collection of MRS. ANNA N. KENDALL, 1907.



RETURNING FROM WORK

JOSEF ISRAËLS

DUTCH 1824-1911

JOSEF ISRAËLS

DUTCH 1824-1911

RETURNING FROM WORK

Water-Color

Height, 11½ inches; width, 9 inches.

A PEASANT woman, bearing on her back a tall basket apparently filled with vegetables, is walking in the dusk of evening along a narrow road, which leads across open country to a small farmhouse that can be seen in the distance. She is clad in a rough dress of brown homespun, with a blue apron and wooden sabots, and her back is bent under the load of her heavy basket. On either side of the road small, slender, leafless trees rise against the sky, which glows with the rosy light of the setting sun, reflected against the lower edge of a deep stratum of clouds.

Signed at the lower right, JOSEF ISRAËLS.

Collection of J. STAATS FORBES, London.

Collection of MRS. ANNA N. KENDALL, 1907.



**FLOCK OF SHEEP ON THE EDGE OF
THE WOODS**

CHARLES ÉMILE JACQUE

FRENCH 1813-1894

CHARLES ÉMILE JACQUE

FRENCH 1813-1894

FLOCK OF SHEEP ON THE EDGE OF THE WOODS

Height, 27½ inches; length, 40½ inches.

THE foreground of rich juicy grass is dotted with sheep, and amidst them the shepherd, wearing a gray-blue blouse, stands leaning on his staff. Behind is a mass of brilliant green foliage, clustering around a trunk from which the top has been broken. It is backed by the darker green of a tall tree, one of a group of handsome oaks, which closes in the scene on the right. This mass of foliage, where it terminates on the left, is of a golden hue. Here a small detached tree shows against the cold dove gray of the sky. The latter is broken with a little white, but overhead passes into a lowering slaty hue. Near the centre appear three birds in flight.

Signed at the lower right, CH. JACQUE.

Collection of CRONAN OF MANTES

Purchased from M. KNOEDLER & Co.



IN THE FOREST OF FONTAINEBLEAU

CHARLES ÉMILE JACQUE

FRENCH 1813-1894

CHARLES ÉMILE JACQUE

FRENCH 1813-1894

IN THE FOREST OF FONTAINEBLEAU

Height, 31 inches; width, 24½ inches.

AN immense oak tree rises from a knoll in the foreground, and with its tangled branches and dense foliage covers a large part of the sky and extends out of the picture. Broken branches and various scars denote its great age, and its size is made apparent by the figure of a child crouching near the trunk, and a flock of sheep scattered over the grass near by. A shaft of sunlight strikes the tree and the little knoll, casting a deep shadow on an irregular bank of bushes beyond to the left, and over the foreground to the right. In the distance is a flat plain with a sunlit hillside in the horizon. The sky is covered with rolling masses of cumuli, brilliantly illuminated by the sun behind the oak.

Signed at the lower left, CH. JACQUE.

Collection of EDWARD M. KNOX, 1906.



THE CHRISTENING
PROFESSOR LUDWIG KNAUS

GERMAN 1829-1910

PROFESSOR LUDWIG KNAUS

GERMAN 1829-1910

THE CHRISTENING

Height, 45 inches; length, 60 inches.

AN animated representation of a christening feast in a small German cottage. Beside a table upon which is spread the remains of the meal sits the black-robed pastor, his straggling silvery locks framing a rugged but kindly face; in his arms he holds the infant, closely swaddled in its robes and blankets and lying on a lace-edged pillow. The pair form the centre of interest to all the guests. Over his shoulders lean an old man and woman, probably the grandparents, and behind them a young girl in a red cap. By the pastor's knee a tiny maiden stands on tiptoe to get a peep at the wonderful new baby. On the right in an easy-chair, in a dress of spotless white worn over a pink petticoat and girt at the waist by a broad sash, sits the young mother, a pretty young woman still showing in her pale face the traces of her recent sickness. Beside her sits her husband, his eyes fastened on the child, while he dips a piece of bread in his teacup to feed a little girl sitting on his lap. A small boy with an armful of apples stands at his elbow, and in the background are grouped other figures, old and young. The light entering from some window high up on the left strongly illumines the group, bringing into prominence the white dress of the mother, casting a mellow glow over the faces of the pastor and the old grandparents, and showing the humble but comfortable furnishings of the room.

Signed at the lower left, L. KNAUS, 1860.

Collection of the late JOHN T. MARTIN, 1909.

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BROOD OF DUCKLINGS

WILLEM MARIS

DUTCH 1844-1910

WILLEM MARIS

DUTCH 1844-1910

BROOD OF DUCKLINGS

Water-Color

Height, 8 inches; width, 5 inches.

A WHITE duck, with her brood of newly hatched ducklings, stands on the grassy bank of a broad canal or inlet, under a clump of pollard willow trees, which rise out of the picture on the left. Beyond the duck a fringe of reeds and rushes, growing on the water's edge, serves to conceal the brood from curious eyes, and across the broad expanse of water is seen the line of a low plain, with the lofty structure of a windmill.

Signed at lower left, WILLEM MARIS.

Collection of MRS. ANNA N. KENDALL, 1907.

COWS IN PASTURE

WILLEM MARIS

DUTCH 1844-1910

WILLEM MARIS

DUTCH 1844-1910

COWS IN PASTURE

Height, 7 inches; length, 10¼ inches.

IN a green, well-watered pasture bounded by low hills a herd of cows are grazing, a group of birds flying low over them. In the foreground two cows, a red and white one and a black one with a white face, have come to the edge of a brook to drink. White-face has pushed aside some reeds at the water's edge and is drinking while solemnly watching the spectator. The red cow stands at the brink, athwart the picture, her attention attracted by something across the stream. The painting is on a panel.

Signed at the lower left, WILLEM MARIS.

Collection of MR. and MRS. JOHN V. L. PRUYN, 1910.



UNDER THE WILLOWS

WILLEM MARIS

DUTCH 1844-1910

WILLEM MARIS

DUTCH 1844-1910

UNDER THE WILLOWS

Height, 23¼ inches; length, 44 inches.

UNDER a hazy sky of springtime is shown a broad expanse of lowland meadows, with scarcely a suggestion of slightly rising ground in the distance, appearing in a faint blue against the grayish horizon. The meadows are green in varied tones and through them comes a shallow brook, broadened in the immediate foreground, where it occupies all but the whole of the canvas. Here, in the centre of the composition, in the cool water and under the scant shade of a line of trees which edge the stream at the right, four cows stand in placid comfort. A white one tipped with black, facing away from the spectator, has raised her head to nibble at tender shoots of the young foliage. Another of like coloring, which appears in different values in the higher light beyond the trees, is drinking of the waters at her feet between two other cows, one red and one black, all facing to the left, where, out of the water and heedless of them, another cow pokes her nose through a break in a farm fence. The day is quiet, with just a trace of motion in the slow flight of a bird or the drift of an occasional leaf.

Signed at the lower left, WILLEM MARIS.

*Exhibited at the Dutch and French Exhibition, (No. 181), Edinburgh, 1886, and engraved in the catalogue.
Collection of WILLIAM MYLIN.*

Collection of the late THOMAS McDOUGAL, of Dallhousie Castle.



HOLLAND MEADOWS

ANTON MAUVE

DUTCH 1838-1888

ANTON MAUVE

DUTCH 1838-1888

HOLLAND MEADOWS

Height, 34¼ inches; length, 54 inches.

THIS picture, which remained for a long time in the studio of the artist, and was considered by him to be one of his best productions, shows a characteristic scene in the broad plain of Holland under a moist sky full of low-hanging summer clouds. In the foreground a group of spotted cows reposes in the sunlight after a morning's browse on the rich grass of the meadow. In the middle distance on the left is a clump of trees overhanging the entrance to a pasture beyond. The wide, level meadow which stretches away to a low horizon in the extreme distance is dotted with cattle, and among the trees on the sky line on the right are suggestions of a tree-shaded village.

Signed at the lower right, A. MAUVE PT.

Collection of DAVID H. KING, JR., 1905.



TENDING THE FLOCK

ANTON MAUVE

DUTCH 1838-1888

ANTON MAUVE

DUTCH 1838-1888

TENDING THE FLOCK

Water-Color

Height, 12½ inches; width, 8 inches.

AN old shepherd in greatcoat, fur cap and wooden shoes, stands leaning on his massive staff near a group of tall, slender trees, which grow on the bank of a narrow canal and rise out of the picture. Just beyond him a small flock of sheep huddles together on the brink of the steep grassy bank, which slopes down to the water's edge. In the distance, on the right, a wooden bridge spans the canal, and on the left is seen the corner of a large wood.

Signed at lower right, A. MAUVE.

Collection of J. STAATS FORBES, London.

Collection of MRS. ANNA N. KENDALL, 1907.



THE HAY STACKS

JEAN FRANÇOIS MILLET

FRENCH 1814-1875

JEAN FRANÇOIS MILLET

FRENCH 1814-1875

THE HAY STACKS

Height, 33½ inches; length, 43¼ inches.

At a little distance from the hamlet, whose red and green tiled roofs are seen at the right, three hay stacks have been erected on the level farm land, over which their fat bulk throws shadows. In the shade of one of them a red-capped shepherd is leaning on a stick, and here and there about him sheep are grazing. It is a Barbizon plain motive. Overhead a black, menacing cloud is being driven by the wind, threatening a violent storm, but all the landscape in the picture is in a bright, diffused light.

Signed at the lower right, J. F. MILLET.

Purchased from the artist by MR. FRED HARTMANN, of Paris.

Hartmann collection, Paris, 1881. Engraved by CHAMPOLLION.

J. F. MILLET exhibition, Paris, 1887, (under the title "L'Automne"), No. 55.

Centennial Exhibition of French Art, Paris, 1889.

Cent Chefs-d'Œuvre des Collections Françaises et Étrangères, GEORGES PETIT, Paris, 1892.

Collection of MME. SAMSON-DAVILLIERS.

Purchased from M. KNOEDLER & Co.



THE RETREAT FROM THE STORM

JEAN FRANÇOIS MILLET

FRENCH 1814-1875

JEAN FRANÇOIS MILLET

FRENCH 1814-1875

THE RETREAT FROM THE STORM

Height, 18 inches; width, 15 inches.

A PEASANT woman and her son, who have been in the forest gathering faggots, have been caught in the first fierce gusts of a wintry gale, and they fight their way homeward against the increasing blast. The mother supports the child, who is nearly exhausted in the struggle, by clutching his right arm at the elbow. With a sturdy stride the vigorous peasant woman bends her head to the gale, holding the faggots in her blue apron, tightly clasping the burden to her breast. Her red petticoat is swept across her knees, and a large white shawl enveloping her head flutters far behind her in the wind. The light falls strongly upon the group from the left, bringing into vigorous relief the flesh and the wind-tossed drapery against a lowering sky and sombre landscape.

Signed at the lower left, J. F. MILLET.

Collection of M. SEYMOUR, Paris.

Collection of M. VARNIER, Rheims.

Collection of the late H. S. HENRY, 1907.



IN CALIFORNIA

WILLIAM L. PICKNELL, N.A.

AMERICAN 1852-1897

WILLIAM L. PICKNELL, N.A.

AMERICAN 1852-1897

IN CALIFORNIA

Height, 50 inches; length, 67 inches.

A WIDE sandy road stretches straight as an arrow through the centre of the picture, bordered on either side by verdant meadows and separated from them by a rail fence. A ramshackle carrier's cart drawn by four horses is going directly away from the spectator towards a range of lofty hills which dominates the landscape, their craggy sides glowing purple through the heat haze. The sky overhead is an intense blue, dotted with tiny cloudlets; the sun is some way from the meridian and casts long shadows athwart the scene, while from a one-storied cottage in the middle distance a light wisp of smoke ascends directly into the still air, in which not the slightest zephyr is astir.

Signed at the lower left, WM. L. PICKNELL.

Collection of the late WARREN SHERBURNE, 1909.



M. L. P. 1864.

THE YOUNG KITCHEN MAIDS

E. PIETERS

DUTCH 1856—

E. PIETERS

DUTCH 1856—

THE YOUNG KITCHEN MAIDS

Height, 29 inches; length, 35 inches.

NEAR a small window in a characteristic Dutch kitchen are two young girls, one seated and one standing, engaged in peeling potatoes for the noonday meal. Nearby two roosters and a hen have wandered into the kitchen from the barnyard and are looking for scraps on the floor. In the background, on the left, in an open-tiled fireplace hangs a huge kettle over a smouldering fire, and nearby are assembled various articles of domestic use. The interior is strongly lighted from the right by a window, part of which is seen, with the reflections on its broad sill, in the upper corner of the picture.

Signed at the lower right, E. PIETERS.

Collection of CHARLES H. DICKEY, 1907.



BOSQUET D'ARBRES

THÉODORE PIERRE ÉTIENNE ROUSSEAU

FRENCH 1812-1867

THÉODORE PIERRE ÉTIENNE ROUSSEAU

FRENCH 1812-1867

BOSQUET D'ARBRES

Height, 16½ inches; length, 25 inches.

IN this fine example of Rousseau's art he has shown us his great analytical skill at its highest, the details of herbage, of trees, even of rocks and stones, being executed with the utmost fidelity. It is withal a most artistic conception, showing in every brushmark the hand of him whom all his contemporaries acknowledged as master of them all. Through the level countryside a narrow river wends its placid way. A few cows crop the sparse herbage which grows upon the rock-strewn meadow or drink from the many pools which bejewel the foreground. In the middle distance a few trees grow outlined against the sky, making the absolute flatness of the landscape, if anything, more accentuated by their presence. The sky is a grayish blue, largely overspread by the filmiest of fleecy white clouds, the azure of its brightest spots being repeated in the waters of the pools.

Signed at the lower left, TH. ROUSSEAU.

Purchased from WILLIAM SCHAUS, 1881.

Collection of the late THERON R. BUTLER, 1910.

Purchased from M. KNOEDLER & Co., 1910.



A SPANISH NOBLEMAN

FERDINAND ROYBET

FRENCH 1840—

FERDINAND ROYBET

FRENCH 1840—

A SPANISH NOBLEMAN

Height, 24 inches; width, 17½ inches.

A DIGNIFIED man dressed in a rich, black costume of the sixteenth century stands before a writing table in a room with tapestried walls of olive tone. The table is covered by a tapestry elaborately woven in escutcheons. From the inkwell leans a long quill pen. The man, with an air of some hauteur, stands with right foot advanced, looking squarely at the spectator, his head held well back. His right hand planted on his hip, the bended elbow reveals the bright undercolor of his slashed sleeve. A broad white ruff stands out from his shoulders and falls low over his chest, nearly matched in width by the heavy, rolled brim of his black hat which is pushed back from his forehead. His velvet cloak, hanging from the left shoulder, enwraps his body, passing beneath his right arm. At the left appears the corner of a heavily carved sideboard or *escritoire*.

Signed at the lower right, F. ROYBET.

Collection of the late PETER A. SCHEMM.



BULGARIAN SMUGGLERS

ADOLPHE SCHREYER

GERMAN 1828-1899

ADOLPHE SCHREYER

GERMAN 1828-1899

BULGARIAN SMUGGLERS

Height, 33½ inches; length, 55 inches.

ON a rough rocky eminence a band of Bulgarian smugglers, with their shaggy, unkempt horses, have halted on one of their unlawful excursions. A strong gale is blowing and the horses are huddled together for shelter, while two of the smugglers are seated on the rocks nearby in attitudes of patient expectation. On the right of the scene, beyond a pony scrambling breathlessly to the summit, is a view over a sunlit plain, with a dimly seen collection of buildings, evidently the first frontier town.

Signed at the lower right, AD. SCHREYER.

From WILLIAM SCHAUS, New York, 1881.

Collection of the late HEBER R. BISHOP, 1906.



A HALT IN WALLACHIA

ADOLPHE SCHREYER

GERMAN 1828-1899

ADOLPHE SCHREYER

GERMAN 1828-1899

A HALT IN WALLACHIA

Height, 17½ inches; length, 30 inches.

SNOW is scattered over the level country and glistens on the thatched roof of a cheerless hut which occupies the left of the foreground. Before the closed door, as if trying to open it, stands a Wallachian horseman, holding the bridle of his mount, a white horse, with greenish-blue saddle cloth showing under the saddle's sheepskin covering. Just back of this horse is a black one with pack saddle; while a little to the right is the man's companion, still in the saddle, with his pack horse beside him. A little black dog is seated with his back to the spectator, watching the door. In the near distance on the right, seen through the misty atmosphere, appears a long, low-pitched roof with two wooden chimneys.

Signed on the lower left, AD. SCHREYER.

Purchased from HERMANN SCHAUS.



BRIDGE AT VERONA

FRITZ THAULOW

NORWEGIAN 1847-1906

FRITZ THAULOW

NORWEGIAN 1847-1906

BRIDGE AT VERONA

Height, 25 inches; length, 32 inches.

THIS is a view of the famous old bridge, with its stone arches and parapet of red brick, spanning the rapid river. The water rushes through the arches with an oily smoothness and breaks at once into a thousand swirling eddies, filled with a multitude of reflections. On the left of the picture where the bridge meets the further bank a row of lofty houses, dominated by a square tower, pierced with an archway, rises high against a blue sky, in which float a few luminous cumuli.

Signed at the lower right, FRITZ THAULOW.

Collection of MRS. ANNA N. KENDALL, 1907.



Fort Throum

LA CHARRETTE DE FOIN

CONSTANT TROYON

FRENCH 1810-1865

CONSTANT TROYON

FRENCH 1810-1865

LA CHARRETTE DE FOIN

Height, 30 $\frac{3}{4}$ inches; length, 44 inches.

THE lower sky is filled with grayish vapor, which grows whiter toward the zenith and shows intervals of blue. There is a stir of breeze, but the light, though veiled, is warm and gives a liquid quality to all the hues. In the foreground lies a stick of timber, at the end of which a brown dog and a white one stand facing each other. Beyond them a stream of shallow water crosses the picture, its surface sprightly with reflected tints. A white cart-horse, a blue cloth edged with red on its back and a blue coat hanging over the flap of the collar, is standing in the water. The waggoner is seen behind it, dressed in a blue blouse and golden brown breeches. He holds up a stick as he turns the horse with its head down stream, so that two oxen which are yoked behind it may have free way with the hay-cart which they are dragging down the little slope that leads to the water. One of the oxen is a pale dun, its yoke-mate white with a reddish brown head and neck. The two-wheeled cart is piled high with hay that glistens in various tones of green. Behind the cart follows a man in shirt sleeves, with a fork over his shoulder, accompanied by a woman in a brownish plum dress, white cap and apron, and a boy who is frisking with a dog. Behind this group the meadow recedes to dull purplish hills along the horizon, which approach nearer on the right and become green. The scene is inclosed on the right by the end of a thatched barn, its drab walls rising close beside the stream. Near it stand four slender trees with delicate leafage that grow out of a mass of deep green shrubbery.

Signed on the lower left, C. TROYON.

Collection of PRINCE WOROUZOFF, Florence.

Collection of ALEXANDER YOUNG, London, 1906.

Illustrated in the International Studio, November, 1906.

Collection of the late H. S. HENRY, 1910.



RETURNING FROM MARKET

ÉMILE VAN MARCKE

FRENCH 1827-1890

ÉMILE VAN MARCKE

FRENCH 1827-1890

RETURNING FROM MARKET

Height, 38 inches; length, 56 inches.

IN the foreground a sturdy spotted bull, ring in nose, is moving with heavy dignity along a rough seaside road, followed by a cow and accompanied by a flock of bleating sheep. Just behind this group of animals, which is in a strong effect of sunlight, is seen the farmer's horse with panniers, upon which sits his daughter. The farmer himself trudges nearby, struggling to keep his hat on his head in the heavy gale. In the middle distance is a small bay of the sea, with flat-topped hills beyond, and the water is roughened by the strong wind, which drives a mass of lowering clouds across the horizon and over the hilltops at the left.

Signed at the lower left, EM. VAN MARCKE.

Collection of EDWARD M. KNOX, 1906.



COWS RETURNING HOME

ÉMILE VAN MARCKE

FRENCH 1827-1890

ÉMILE VAN MARCKE

FRENCH 1827-1890

COWS RETURNING HOME

Height, 15½ inches; length, 19½ inches.

Cows are approaching along a sandy path, irregularly fringed with grass, which extends back through the right of the composition. The leader is a black one with white face, and following close behind comes an all-white cow, accompanied by a tawny-dun heifer. Further back is a single beast, passing a fence and trees which line the right side of the path. On the left of the foreground group stand two small trees, under which appears a tawny cow with white face. Behind her a meadow stretches to the horizon.

Signed at the lower left, EM VAN MARCKE.

Purchased from HERMANN SCHAUS.



A PEACEFUL DAY

JOHANNES HENDRIK WEISSENBRUCH

DUTCH 1824-1903

JOHANNES HENDRIK WEISSENBRUCH

DUTCH 1824-1903

A PEACEFUL DAY

Height, 7 $\frac{3}{4}$ inches; length, 11 $\frac{3}{4}$ inches.

FROM the right foreground a broad canal extends in rapidly diminishing perspective to the central horizon, where it vanishes in a belt of low trees which extend across the picture, their line broken only by an old-fashioned windmill. Two pollard willows on the left help to accent the stunted character of the vegetation on the further bank. The well-worn towpath is empty, save for the figure of a solitary man, clad in the costume characteristic of the Dutch peasantry, while to either bank is moored one of the flat-bottomed boats typical of all fenland districts. A few cirri float in a quiet, sunlit sky, which is reflected from the calm waters of the canal.

Signed at the lower right, J. H. WEISSENBRUCH.

Collection of MRS ANNA M. KENDALL, 1907.

KIOSQUE DES EAUX DOUCES

FÉLIX ZIEM

FRENCH 1821-1911

FÉLIX ZIEM

FRENCH 1821-1911

KIOSQUE DES EAUX DOUCES

Height, 32 $\frac{1}{3}$ inches; length, 51 inches.

A SMALL pool in the foreground reflects the white stucco walls of a handsome fountain. Its square structure curves out at the top into wide eaves, in the hollow of which are drowsy red-gold shadows. It is surmounted by a white central cupola, and four smaller ones. A figure in a geranium-colored jacket and brown skirt stands in the act of filling a blue pitcher. Other gayly dressed figures are disposed upon the right, the centre of the group being a hooded wagon, decorated with yellow mouldings, to the pole of which are attached two white oxen. It appears to be a harem carriage, and the ladies have alighted and are seated on the ground. At the back of this vivacious scene is a grove of golden brown and yellow trees, beyond the trunks of which appears a horizontal strip of deep blue water. Its further bank is edged with the rosy yellow buildings of a city, the sky line of which, on the right, is interrupted by a towering mass and two minarets, which glisten white against the sky. The latter is bright robin's egg blue, streaked with lazy layers of white and cream.

Signed at the lower right, ZIEM.

Collection of BARON DE VILLARS.

Collection of P. A. B. WIDENER.

Purchased from M. KNOEDLER & Co.



VENICE

FÉLIX ZIEM

FRENCH 1821-1911

FÉLIX ZIEM

FRENCH 1821-1911

VENICE

Height, 24 inches; length, 35 inches.

ON the right is the familiar mass of the ducal palace with the Campanile, and the water-front of the Riva, with numerous craft of all descriptions from the fishing boat to the peasant's barca. On the left are various gayly decorated sailing craft, one of which, a prominent object in the composition, is evidently the Bucentoro heading the fleet of official vessels on its progress up the canal. A prominent object in the near foreground is a gondola with two oarsmen and a party of gayly dressed men and women. In the extreme distance is seen the entrance to the Grand Canal, softened by the warm summer haze which covers the sky.

Signed at the lower right, ZIEM.

Collection of EDWARD M. KNOX, 1906.



**FRAGMENT OF A REMARKABLE GOBELINS
TAPESTRY**

ALEXANDER ENTERING BABYLON

FRAGMENT OF A REMARKABLE GOBELINS TAPESTRY

ALEXANDER ENTERING BABYLON

THIS sturdy fragment of a resplendent fabric which issued from the Gobelins factory in the days of its glory under *le Grand Monarque* gives more than a hint of the bigness of the masterpiece to which it appertained. Charles Le Brun, the painter, designer of the most beautiful room in the Louvre, whom his royal master placed in charge of the Gobelins works after their acquisition by the Crown, and who for nearly thirty years supplied cartoons for the weavers there, painted four pictures illustrative of the war between Alexander the Great and Darius of the Persians. Engravings of them are in the museum of engravings in the Bibliothèque Nationale. All of them were interpreted in tapestry at the Gobelins works, by the king's order, with the royal arms of France marking them.

To the fourth of the series, the most sumptuous of its members, the entry of the conquering Macedonian into Babylon, this fragment belonged. The painter conceived a pageant comparable to a Roman Triumph with the splendor of mediæval color and the rich hues of later ages. It has been said of this: "By the light on the heads of the soldiers in the panel one can in a measure appreciate the grandeur of the whole tapestry, for the army was in gala attire. Arms and armor highly burnished, banners flying, horses stunningly caparisoned, sumpter-animals loaded with booty, and files of soldiers carrying magnificent vessels of gold, all led by the youthful Grecian hero who had overrun and subdued the great empire of the illustrious Cambyses."



GOBELINS TAPESTRY

JACOB DEMANDING PERMISSION OF LABAN TO RETURN TO
HIS OWN COUNTRY

GOBELINS TAPESTRY

JACOB DEMANDING PERMISSION OF LABAN TO RETURN TO HIS OWN COUNTRY

Height, 10 feet, 9 inches; length, 11 feet, 4 inches.

A MAGNIFICENT *haute-lisse* panel, woven at the Gobelins ateliers in the early part of the reign of Louis XIV, before the purchase of the factory by that monarch, after an earlier cartoon which if it was not the work of Raphael must indeed, it would seem, have been inspired by him. The heads in the principal group of figures are superb, the figures themselves dignified and expressive, the posturing and the drawing masterly. The author of the cartoon was indubitably an Italian master of the first order, and the weavers were among the immediate successors of those brought to France from Italy and the Netherlands by Henri IV, at the beginning of the seventeenth century. The fabric is a work of chromatic brilliance and artistic solemnity.

Laban and Jacob appear as important men of an early pastoral people, but garbed with a certain freedom in the rich apparel of later nobles, in serious discussion. Jacob points to the right with extended forefinger to something unseen. Laban's wife, who bids adieu to their daughter, is clad in a yellow robe, her head and shoulders draped in a long lilac shawl. The robe of Rachel is an orange-yellow, with a lace collar, over it falling a green mantle adorned with floral designs representing silver embroidery. The flesh tones are warm and fresh. The landscape background in blues, greens, and yellows is delicately softened.

With all the strong, full color of the gorgeous apparel of the leading figures, and the green of the palms and other trees that mark the hilly and varied landscape, there is over all a suffused golden glow, partly due to the action of time on the colors, which enhances the high charm of this eloquent fabric.



TWO FLEMISH *HAUTE-LISSE* TAPESTRIES

VERDURE

TWO FLEMISH *HAUTE-LISSE* TAPESTRIES

VERDURE

Height, 11 feet, 2 inches ; lengths, 10 feet, 10 inches and 10 feet, 7 inches.

THESE tapestries were woven about the middle of the seventeenth century by Gerard van den Stricken, among whose other works were the series, "Mark Antony and Cleopatra," now in the Metropolitan Museum of Art. A series of verdure tapestries of similar period to these and exhibiting general similarity in color, composition, and weaving, all of them landscape subjects, are in the royal palace at Stockholm. In that series the borders are identical with the borders of those under consideration, except that in the top border are woven the royal arms of Sweden.

At either side, in these tapestries, rises an ornate architectural column, heavily carved, surmounted by an elaborately carved capital, the columns supporting a lintel from which depends, near the centre, a carved shield-panel bearing a coat of arms, under a French coronet, with the motto: "Potius mori quam feodari." Large trees, their trunks running near to the columns, frame the landscape compositions. In one, in the left foreground at the foot of some trees, at the edge of a lake, a man walks with some dogs in leash, a horn slung under his arm, and carrying a halberd over his shoulder. Beyond the lake rise the wooded slopes of a hilly country. The other tapestry also represents a wooded landscape, softened by a body of water, with two figures, — an old man about whose shoulders a younger one has thrown an arm, — walking beneath the trees. The colors employed are green, pale yellow, pale blue, deep blue, a creamy white, gray, brownish-orange, and black. The tapestries evidently were woven for a powerful French noble, or princely ruler, as the arms and coronet indicate, with their motto which may be translated, "Better to die than be subject," or "Death rather than feudal service."



FLEMISH TAPESTRY

FLORA AND HER MAIDS

FLEMISH TAPESTRY

FLORA AND HER MAIDS

Height, 11 feet, 4 inches; length, 16 feet.

WOVEN in Flanders near the close of the seventeenth century, this *haute-lisse* tapestry reveals the influences of French art upon the weavers, who, once called to France to aid in the development of the Gobelins works, had been impelled by dissensions there to return to their own land. Flora is pictured as a stately lady of the period, with beautiful features, well-poised head, and lovely arms and hands, seated gracefully at a fountain in a dell, leaning with her left elbow resting negligently on its rim, the left hand supporting her robe at her breast. Her head is turned three quarters to her right, where she looks brightly and intently, almost as with anticipation, as toward some one in the distance. She appears in no way perturbed by the cry of one of her beautiful maidens in that direction, who has been stung in the heel by a serpent whose fangs are still fastened in her bare heel. The maiden looks in frightened anguish toward a gentle, effeminate figure, crowned with leaves, leaning against the other side of the tree, who has been taken to be Zephyrus, and who certainly, gazing in the direction of the goddess, looks "mild as when Zephyrus on Flora breathes," as Milton had it. At the extreme left another maid of buxom beauty, back of the injured one, seems not at all disturbed by the accident to her companion, though she, too, has let her blossoms fall. She rests her left hand on a rock, while with the other she is drawing up the skirts of her short-sleeved, brownish-orange robe, to give freedom of movement to her graceful limbs as she steps daintily forward.

The figures are in the shelter of trees. The field of yellowish-green hue beyond them shows spots turned golden in the sunshine and leads to châteaux among the hills, back of which are distant mountains. The border displays a gorgeous riot of flowers and fruits and here and there a bright-plumaged bird.



FLEMISH TAPESTRY

FOUR KNIGHTS FIGHTING

FLEMISH TAPESTRY

FOUR KNIGHTS FIGHTING

Height, 11 feet, 1 inch; length, 14 feet, 10 inches.

WOVEN during the first quarter of the eighteenth century, in Flanders, as a commercial fabric, this tapestry discloses clearly the decline in the art of tapestry-weaving, and has therefore an interest of its own for the collector or student of tapestries. It is pleasing in its color-tone, its "quality" as a painter sees it in such a fabric. The four knights, afoot and mounted, their horses and arms, as well as the landscape, are done in blues, flesh tones, yellows, browns, reds and greens, which blend finely in the mass now. There is interesting variation in the leaf drawing on the two sides of the landscape composition.

It was in the eighteenth century that the industry which had been the means of bringing much glory and distinction to Brussels suffered extinction there, the last *tapissiers*, in the specific use of the term, the van der Borghs, after a struggle against adverse fortune closing their workshop finally in 1794.



MARBLE FOUNTAIN GROUP

MARBLE FOUNTAIN GROUP

THIS is the embodiment of a sculptor's flight of fancy which he was a year in working out in the solid block of marble from which the entire group is carved. The conception is of the spirit of music and song personified in a young girl of lithe and buoyant figure, — the soul of melody expressed in joyous freedom, and in its idealization released from conventional trammels that would restrict the individual or render the instrument mute.

The maiden, her lips parted in song, is seated on a rock shrine, holding a stringed instrument of the mandolin order on which her fingers lightly rest, and looking into distant space as at kindred spirits in the air. Her vision is in the direction of the spectator, toward whom head and bust are turned, but she is seated sidewise on the rock, supported or steadied by her left foot while the right is carelessly flung back, falling over the rock's rounded side. Neck and arms bare, a single clinging garment falls in graceful folds about torso and limbs, the extremities innocent of shoe or sandal. Her hair is garlanded. At her feet nude children — amorini of a larger growth — are tumbling in joyful play. One who is climbing up the shrine turns to laugh at another who is rolling backward into the water of the fountain. Below the singer's dangling right foot a smaller child of cherubic aspect crouches among marble lily pads holding out a bud, while more of the blossoms are strung about its head and fall over its shoulder. Behind the sprightly songstress, whose upper figure is in the round, — her head forming the apex of the group, her back expressively modelled, — two more of the amorini play. One of feminine contour who is plentifully begarlanded proffers a lily to the playmate who is holding her up. The whole is in pure white Carrara marble.

From the heavy stone ring bounding the circular basin of the fountain eight carved stone lion heads spout water upon the central marble group.



THE CABINET

THE CABINET

1. SMALL BLUE AND WHITE PLATE.

Hard paste of thin texture. Decoration of "Long Elizas" and willow tree; border of floral sprays in two shades of bleu-de-Nankin. Character mark of Ch'êng-hua (1465-1487), but made at a later date.

Diameter, 6 inches.

Collection of DEMING JARVES, 1909.

2. SMALL BLUE AND WHITE PLATE.

Hard paste of the K'ang-hsi period (1662-1722). Sacred lotus amid leafy scrolls penciled in brilliant underglaze blue.

Diameter, 6 inches.

Collection of DEMING JARVES, 1909.

3. BLUE AND WHITE PLATE.

Hard paste of the Ch'ien-lung period (1736-1795). Decoration of floral panels and diaper patterns in brilliant blue.

Diameter, 8½ inches.

Collection of DEMING JARVES, 1909.

4. OLD CANTON PLATE.

Landscape, river and mountain scenery, and a diaper border in fine cobalt-blue.

Diameter, 8 inches.

Collection of DEMING JARVES, 1909.

5. OLD CANTON PLATE.

Thin white hard paste. Plum in blossom, bamboo and border of peony sprays painted in brilliant blue under the glaze.

Diameter, 9 inches.

Collection of DEMING JARVES, 1909.

6. BLUE AND WHITE DEEP PLATE.

Thin white hard paste of the K'ang-hsi period (1662-1722). Panel decoration of "Long Elizas" and palm trees painted under the glaze in brilliant cobalt-blue.

Diameter, 9 inches.

Collection of DEMING JARVES, 1909.

7. BLUE AND WHITE PLATE.

Thin white hard paste. Medallion decoration of hunting scene, and border of lotus scrolls, painted under the glaze in brilliant blue. Six character mark of Ch'êng-hua. (Repaired.)

Diameter, 7 inches.

Collection of DEMING JARVES, 1909.

8. UNIQUE BLUE AND WHITE PLATE.

Dutch East India Company style. Decoration of coat-of-arms, and bold floral and leafy scrolls of European design, painted in bleu-de-Nankin. Has teakwood stand.

Diameter, 9 inches.

Collection of DEMING JARVES, 1909.

9. BLUE AND WHITE CUP AND SAUCER.

White hard paste of almost eggshell thinness. Decoration of birds and flowering plants in brilliant cobalt-blue penciled under the glaze.

Collection of DEMING JARVES, 1909.

10. SMALL BLUE AND WHITE CUP AND SAUCER.

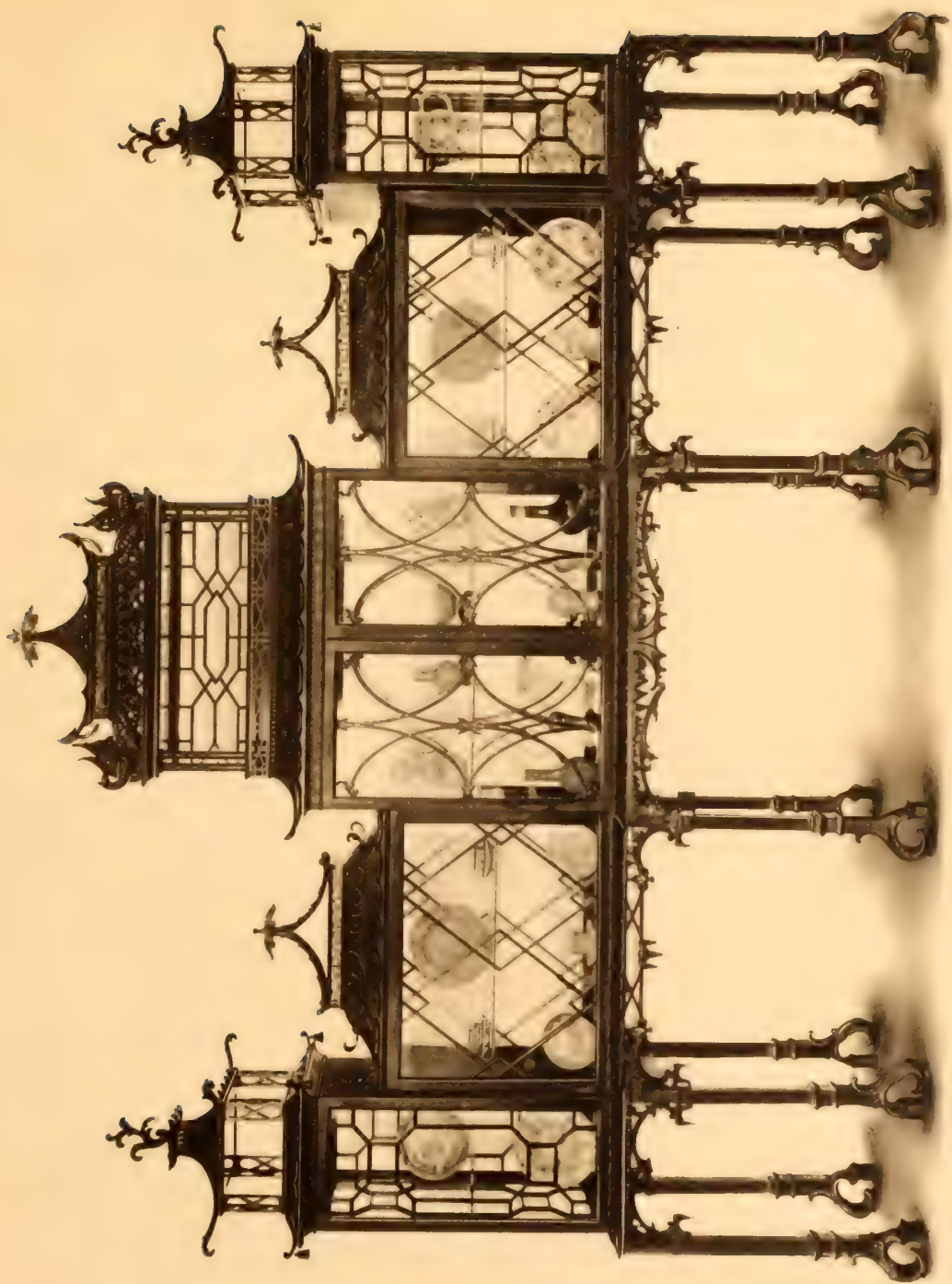
Lotus-shaped. Hard paste of the Ch'ien-lung period (1736-1795). Decoration of floral sprays in underglaze blue of fine quality.

Collection of DEMING JARVES, 1909.

11. SMALL BLUE AND WHITE CUP AND SAUCER.

Thin hard paste of the Ch'ien-lung period (1736-1795). Decoration of crayfish, carp and crab impressed in the paste and decorated in underglaze blue.

Collection of DEMING JARVES, 1909.



12. PAIR TALL BLUE AND WHITE CUPS AND SAUCERS.

Cups with handles and covers. White hard paste of the K'ang-hsi period (1662-1722). Opaque blue glaze, with flowers and leafy scrolls in white reserve.

Collection of DEMING JARVES, 1909.

13. BLUE AND WHITE TEAPOT.

Cylindrical shaped with top handle. Ch'ien-lung porcelain of the soft-paste type. Decoration of tree peonies, rocks and insects in brilliant mazarine-blue. Has teakwood stand.

Collection of DEMING JARVES, 1909.

14. PAIR BLUE AND WHITE WINE-EWERS.

Hard paste of the K'ang-hsi period (1662-1722). The decoration, in brilliant underglaze blue, consists of various objects of art and symbols known as the "Hundred Antiques" and the Eight Precious Things. (Repaired.) Have teakwood stands.

Collection of DEMING JARVES, 1909.

15. BLUE AND WHITE WINE-POT.

On four tall, slender feet. Hard paste of the Ch'ien-lung period (1736-1795). Decoration of lotus scrolls and the eight Buddhistic emblems of happy augury, painted in brilliant cobalt-blue.

Height, 7 inches.

Collection of BARON SPECK VON STERNBURG, 1909.

16. BLUE AND WHITE HAWTHORN BEAKER.

Clear white hard paste of the K'ang-hsi period (1662-1772). Branches of prunus blossom, in white reserve, upon a mottled background of opaque blue, which is covered with a reticulation of a darker blue line, to represent cracking ice. Has carved teakwood stand.

Height, 18½ inches.

Collection of YAMANAKA & COMPANY, 1908.

17. PAIR BEAUTIFUL GINGER JARS.

With original dome-shaped covers. Soft paste of exceedingly fine quality of the Ch'ien-lung period (1736-1795). Beautifully painted decoration in brilliant blue under the glaze of conventionalized passion flowers and profuse foliations and bands of sceptre heads and gadroons.

Height, 7½ inches.

Collection of BARON SPECK VON STERNBURG, 1909.

18. BEAUTIFUL SOFT-PASTE GINGER JAR.

Of almost eggshell thinness. Globular-shaped. Ch'ien-lung period (1736-1795). Invested with an ivory-white glaze of fine even quality, and decorated with chrysanthemums and profuse foliation finely painted in brilliant underglaze blue. Round the shoulder a band of sceptre-head scrolls, and encircling the foot a border of gadroons.

Height, 8½ inches.

Collection of BARON SPECK VON STERNBURG, 1909.

19. BLUE AND WHITE HAWTHORN TEMPLE JAR.

With cover. K'ang-hsi period (1662-1722). Branches of prunus blossoms in white reserve on a ground of opaque blue, broken up into an arbitrary pattern known as "cracked ice." Has carved wood stand and hat-shaped cover.

Height, 17 inches.

Collection of YAMANAKA & COMPANY, 1908.

20. BLUE AND WHITE HAWTHORN TEMPLE JAR.

With original hat-shaped cover. Hard paste of the K'ang-hsi period (1662-1722). Brilliant opaque blue ground in imitation of cracking ice and branches of the prunus blossom, which extend upward and downward in white reserve outlined in blue. (Rims of jar and cover show restoration.) Has carved wood stand.

Height 18 inches; diameter, 9 inches.

Collection of YAMANAKA & COMPANY, 1908.



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21. LARGE BLUE AND WHITE JAR.

Hard paste of the K'ang-hsi period (1662-1722). The decoration, which is painted in eight upright panels in underglaze blue of brilliant quality, consists of tree peonies, chrysanthemums and the blossoming prunus; round the neck is a band of lotus and foliated scrolls. Has carved teak-wood stand and openwork cover with jade ornament.

Height, 19 inches.

Collection of DEMING JARVES, 1909.

22. PAIR LARGE JARS WITH HAT-SHAPED COVERS.

Hard paste of the K'ang-hsi period (1662-1722). Within four upright panels are garden and river views and the prunus in blossom, painted under the glaze in two shades of bleu-de-Nankin; the shoulder is encircled with a band of sceptre-head scrolls, birds and detached blossoms in reserve on an opaque blue ground.

Height, 22 inches.

Collection of DEMING JARVES, 1909.

23. LARGE PILGRIM BOTTLE VASE.

Literally "Full-moon Vase," with bulging centre panels. Pure white porcelain of the Ch'ien-lung period (1736-1795). Decorated under the glaze in brilliant blue; the embellishment on obverse and reverse consists of circles of bold sceptre heads, within which are the eight Buddhistic emblems of happy augury, and on the sides lotus flowers and leafy scrolls. Underneath the foot seal mark penciled in blue.

Height, 20 inches.

Collection of BARON SPECK VON STERNBURG, 1909.

24. NOBLE BLUE AND WHITE VASE.

Tall oviform, with tubular neck, wide mouth and two dragon design handles. Dense porcelain of the Ch'ien-lung period (1736-1795). Decorated in two shades of cobalt-blue under the glaze, with an elaborate design representing landscapes, mountain scenery and water views.

Round the lip is a band of fret, sceptre heads, lotus flowers and diaper patterns, and encircling the foot are rolling waves.

Height, 53 inches.

This vase is an historical piece, having been dedicated by Emperor Ch'ien-lung after his victorious campaign in Thibet to the Temple of the God of War (Kuan-Ti), at the Chin Men Gate in Peking.
Collection of BARON SPECK VON STERNBURG, 1909.

25. PAIR NOBLE BLUE AND WHITE JARS.

Tall, graceful, oviform, with wide mouths. They are of clear white hard paste of the K'ang-hsi period (1662-1722) and are beautifully decorated in underglaze blue of brilliant quality. In four circular panels are Chinese domestic and garden scenes which are surrounded with conventional floral designs and profuse leafy scrolls; around the shoulders are bands of sceptre-head scrolls, and encircling the foot of each vase is a similar ornamentation. The necks are embellished to correspond, and rimming the mouths is a band of fret patterns.

Height, 38 inches.

26. GRAND OVIFORM JAR.

With hat-shaped cover. Clear white hard paste of the Yung-chêng period (1723-1735). Richly decorated with the phoenix, the Empress's emblem, tree peonies and magnolia in bloom, and various border designs beautifully painted in brilliant enamel colors of famille rose. Mounted on a carved wood and gilt pedestal of Louis Seize design.

Jar: height, 4 feet, 6 inches; diameter, 21 inches.

Pedestal: height, 20 inches.

Collection of DUVEEN BROTHERS, 1909.

27. GRAND BOTTLE-SHAPED VASE.

With two tubular handles on neck, dense porcelain of the Ch'ien-lung period (1736-1795). It is invested with a monochrome glaze of *clair de lune* of beautiful even quality. Underneath the foot penciled in cobalt-blue is a seal mark of the period.

Height, 20 inches.





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28. LARGE SANG-DE-BŒUF VASE.

Thick-set bottle, with tall tubular neck. It is of Lang Yao porcelain of K'ang-hsi date (1662-1722), and is invested with a mottled glaze of typical ox-blood color. The lip is defined by a prominent line of white, and the foot by a biscuit edge which encircles a base invested with a rice-color crackled glaze. Carved teakwood stand.

Height, 16 inches.

Collection of HENRY GRAVES, 1909.

29. SUPERB POWDER-BLUE VASE.

Club-shaped. Enameled with a mottled cobalt-blue glaze of brilliant texture, known as "powder-blue." Two rims of the lip are of white, and left free of the glaze. Underneath the foot is an inscription etched in the paste which reads, "This was the property of our ancestor, Johi-Ko, who lived during the reign of K'ang-hsi." K'ang-hsi period (1662-1722).

Height, 17 $\frac{3}{4}$ inches.

Collection of HENRY GRAVES, 1909.

30. BRILLIANT MIRROR-BLACK CLUB-SHAPED VASE.

Of thin texture. Enameled with a monochrome glaze of mirror-black of dense and brilliant quality. Two rims of the lip are of white, and left free of the glaze. K'ang-hsi period (1662-1722). Has carved teakwood stand.

Height, 18 inches.

Collection of HENRY GRAVES, 1909.

31. LANG-YAO VASE.

Tall oviform. Coated with a thick running glaze of peach-bloom tint, over a celadon crackle surface, and thickening at the foot. Underneath the foot is invested with a rice-color glaze. Has silver collar and carved teakwood stand.

Height, 14 $\frac{1}{2}$ inches.

Collection of YAMANAKA & COMPANY, 1908.

32. CLUB-SHAPED VASE.

Clear white hard paste of the K'ang-hsi period (1662-1722). Invested with a powder-blue glaze of deep mazarine tone, of fine quality.

Height, 18 inches.

Collection of DUVEEN BROTHERS, 1909.

33. CELADON GALLIPOT.

Thick porcelain of the K'ang-hsi period (1662-1722). Enameled with a pellucid monochrome glaze of pale sea-green tint, which is marked with bold brown crackle and extends over the rim inside the mouth and invests the base of the foot. Has teakwood stand.

Height, 5½ inches.

Collection of CYRUS J. LAWRENCE, 1910.

34. BRILLIANT CAMELLIA-LEAF GREEN VASE.

Graceful bottle-shaped. The surface is entirely covered with a network of minute crackle, over which is a monochrome glaze of camellia-leaf green of brilliant quality. Ch'ien-lung period (1736-1795). Has carved teakwood stand.

Height, 7¾ inches.

Collection of CYRUS J. LAWRENCE, 1910.

35. SUPERB PURE WHITE BEAKER.

Thin porcelain of the Yung-chêng period (1723-1735). Invested with an ivory-white glaze of soft and brilliant quality, and decorated with bands of palmettes carved in relief in the paste. Has teakwood stand.

Height, 8¾ inches.

Collection of J. B. LADD, 1910.

36. SANG-DE-BŒUF BOTTLE-SHAPED VASE.

Clear white porcelain of the Ch'ien-lung' period (1736-1795). Enameled with a monochrome glaze of sang-de-bœuf type, which displays a beautiful variation of color. Has finely carved teakwood stand.

Height, 9 inches.

Collection of J. B. LADD, 1910.



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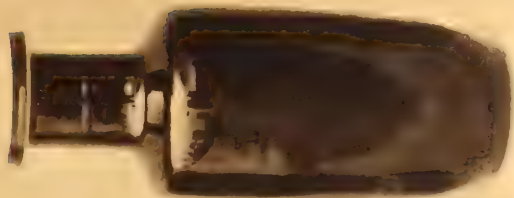
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37. SMALL TURQUOISE-BLUE OVIFORM VASE.

Thin porcelain of the Yung-chêng period (1723-1735). Coated with a mottled-blue glaze of turquoise-blue, underneath which is a minutely crackled surface. Has teakwood stand.

Height, 4½ inches.

Collection of CYRUS J. LAWRENCE, 1910.

38. CELADON BOTTLE-SHAPED VASE.

Thick porcelain of the K'ang-hsi period (1662-1722). Enameled with a monochrome glaze of sea-green tint, which is marked with a bold brown crackle that extends over the rim, inside the mouth, and invests the base of the foot. Has carved teakwood stand.

Height, 5 inches.

Collection of CYRUS J. LAWRENCE, 1910.

39. PEACOCK-BLUE GALLIPOT.

Of the Ch'ien-lung period (1736-1795). Enameled with a monochrome glaze of fine peacock blue, which is applied over a network of minute crackle. Has carved teakwood stand.

Height, 5 inches.

Collection of CYRUS J. LAWRENCE, 1910.

40. IMPERIAL-YELLOW BOWL.

Pure white porcelain of the Tao-Kuang period (1821-1851). Invested with imperial-yellow glaze of brilliant quality, and decorated with two five-clawed dragons amid cloud-forms and fire emblems, pursuing the sacred pearl, etched in the paste. Seal mark underneath the foot in cobalt-blue.

Height, 5 inches.

Collection of CYRUS J. LAWRENCE, 1910.

41. GRAND SANG-DE-BŒUF VASE.

Tall oviform, with tubular neck, and gracefully spreading at the base. The porcelain, which is of dense texture, is coated with a monochrome glaze of brilliant sang-de-bœuf color of the celebrated Lang-yao type. Ascribed to the Ch'ien-lung period, but more probably of Tao-Kuang workmanship (1821-1851). Has carved wood stand.

Height, 36 inches.

Collection of YAMANAKA & COMPANY, 1908.

42. LARGE BOTTLE-SHAPE CHINESE CLOISONNÉ VASE.

With lotus-pod handle on neck. Body shaped as a lotus calyx, the bulbous neck terminating in the form of a lotus bud. The decoration consists of fishes, seaweed, Indian lotus and leaf scrolls in enamels of various colors, lapis-blue and red predominating, on a turquoise-blue ground. Around the shoulder are six gilt panels in the design of lotus pods. Carved stand. Chia Ching period (1522-1566).

Height, 19½ inches.

From the ROBERT HOE Collection, 1911.





FAMOUS HORSES

OWNED BY

MR. C. K. G. BILLINGS

PRINCESS

“PRINCESS”

A FAMOUS OLD-TIME TROTTING CHAMPION

Her speed was developed by Albert M. Billings, who used her as a roadster down in Vermont in the early fifties. Princess was not only one of the fastest trotters of her time, but her name now figures in the pedigrees of several late day champions, including the queen of trotters, Lou Dillon.

Mr. Billings traded another horse and gave \$125 to boot for Princess when she was four years old in 1851. At that time she was a pacer and was called Topsy. Mr. Billings raised one colt from her and developed her speed by letting her trot from the village to the farm. Being anxious to get back to her colt, she would go towards home very fast. If she tried to pace or run, Mr. Billings would take her back to the village and start over, so she gradually learned to cover the distance on a square trot.

Her wonderful speed finally attracted the attention of Mr. D. A. Gage of Chicago, who was visiting in those parts, and he purchased her of Mr. Billings for \$600, a large price for a road horse at that time. She defeated every horse in and about Chicago and won a number of match races. During her career as race mare she changed hands many times and was shipped and roaded thousands of miles, making two trips to California by boat via the Isthmus of Panama.

Probably her greatest performances were her two races against Glenco Chief in California in 1859. They were both ten mile races, one one day and the other the next — Princess going to wagon and Glenco Chief to sulky. The mare won both races; the first in 29-10³/₄ and the second in 29-16¹/₄. The amount of money staked on the first race was twenty-five thousand dollars, on the second ten thousand dollars, more money than two horses ever trotted for before or since.

When Princess met Flora Temple in a series of three races in 1859, the latter was right in her prime while Princess was practically worn out, which accounts for the fact that she only won one of the three races. Although Flora Temple held the world's record (2:19¹/₄) there is no question but that Princess was



the faster, as she trotted an authentic trial to wagon in 2:17 over the New Orleans racecourse.

All that is known of the breeding of Princess is that she was sired by Andrus Hambletonion, a son of Bishops Hambletonion.

As a brood mare late in life she foaled three colts, two dying young, the third being Happy Medium, one of the greatest sires of all time. All told, Happy Medium sired hundreds of famous trotters, including the ex-queen of the turf, Nancy Hanks, 2:04. Happy Medium also sired Milton Medium, sire of the dam of Lou Dillon, 1:58½, which brings Princess into the latter's pedigree.

Considering her wonderful quality and the prepotency of her blood, it is not at all strange that the picture by Scott shows a striking resemblance between her and her great great granddaughter "Queen Lou."

LOU DILLON

LOU DILLON

THE REIGNING QUEEN OF THE TROTTING TURF SINCE 1903

LOU DILLON is probably the most famous record breaker of history, as she was the first trotter to cover a mile in two minutes. This she did at Boston, August 24, 1903. She had previously, the same year, reduced the world's trotting record for mares of $2:03\frac{3}{4}$, held by Alix, on two different occasions.

During the fall of that year she made several other successful assaults on different records. Driven by her owner, she reduced the world's wagon record to $2:01\frac{3}{4}$ at Lexington, Kentucky, on October 20, and a week later cut the same record to two minutes flat, at Memphis, Tennessee.

In the great gentlemen's wagon race for the Memphis gold cup at the same meeting, she was driven to victory by her owner in $2:04\frac{3}{4}$ and $2:04\frac{3}{4}$, — the fastest two-heat race ever trotted at that date.

As a fitting climax to her brilliant season she was driven a mile against time, to sulky, at the wonderful time of $1:58\frac{1}{2}$. This is her present record and has been approached by but one other trotter — Uhlan, $1:58\frac{3}{4}$.

The following year, 1904, she was again driven many sensational miles. Then after several years in retirement, she was taken to Europe in 1909, and in a series of exhibitions at different distances, before large audiences at Moscow, Berlin, and Vienna, she showed more speed than she had ever shown at home.

Lou Dillon was bred in California and was unknown to the public when Mr. Billings purchased her at auction as a five-year-old, in the spring of 1903. Her sire, Sidney Dillon, is also the sire of many other great horses. Her dam, Lou Milton, was a daughter of Milton Medium, son of Happy Medium, sire of the ex-queen of the turf, Nancy Hanks, $2:04$. Lou Dillon is now a brood mare and has several foals that promise to be a credit to her.



A SOUVENIR OF RUSSIAN SPORTSMEN

MOSCOW CUP OF RUSSIAN ENAMEL

A SOUVENIR OF RUSSIAN SPORTSMEN

MOSCOW CUP OF RUSSIAN ENAMEL

Height, 13 $\frac{3}{4}$ inches; diameter, 10 $\frac{1}{4}$ inches.

MASSIVE Russian enamel cup in the form of a duck rather freely modified, shaped, moulded, and lined with gold. The enamel is applied in a multiplicity of hues, among them slate, blue, green, red, purple, lavender, brown, gray, white, and yellow, much of it in repoussé medallions, circular, shield and fan-shaped and in other designs, treated as conventionalized feathers. The cup rests on a circular, socket foot. It was a gift, "From the Imperial Moscow Trotting Association to Mr. C. K. G. Billings, as a remembrance of his visit to the Moscow Trotting Track, and of the appearance of his mare, the Trotting Queen Lou Dillon, at Moscow, June 26, 1909."

A little later that season, while in Berlin, Mr. Billings received another remembrance from the Russian city. It came in the guise of a telegraphic greeting, on July 16, 1909, reading: "The trotting drivers of Moscow, rejoicing at splendid dinner kindly offered by you, drink the health of the world's greatest sportsman and wish to see him again amongst them for many, many years."



UHLAN

UHLAN

UHLAN, the new King of Trotters is a New England product, having been foaled the Spring of 1904 in Massachusetts, the property of Mr. Arthur H. Parker. The same spring Mr. Parker paid \$32,000 for Uhlan's sire Bingen. From his first appearance on the turf as a four-year-old Uhlan showed championship class. That year he won his four starts in the grand circuit with ease, taking a record of 2:07 $\frac{1}{4}$. The year following, 1909, he won three of his four starts, losing one to Hamburg Belle, the heats being trotted in 2:01 $\frac{1}{4}$ and 2:01 $\frac{3}{4}$, the fastest race on record.

In a subsequent meeting Uhlan turned the tables on the mare, defeating her decisively, which resulted in his sale to his present owner for \$35,000. Under Mr. Billings' colors, in 1910, he proved himself the equal, if not the superior of his stable mate, the trotting queen, Lou Dillon. Driven by Mr. Billings he first lowered the unpaced, wagon record of 2:01 and the same week, driven by his trainer, Charles Tanner, he dropped the world's unpaced record to Sulky to 1:58 $\frac{3}{4}$. Still later he lowered the world's half mile track trotting record to 2:05 $\frac{1}{4}$ at Allentown, Pa.

Uhlan is black in color and, as his picture shows, he is quite the champion in looks that he is in speed, gait and deportment.



MEMENTO OF "UHLAN"

A GOLDEN TROPHY OF 1910

MEMENTO OF "UHLAN"

A GOLDEN TROPHY OF 1910

Height, 17½ inches; diameter, 14¼ inches.

THIS gold cup, of exquisite beauty, came to Mr. Billings as a gift in recognition of a feat of Uhlan's on a half-mile trotting track. It is of peculiarly graceful shape and proportions, the *anses* sweeping upward in lines as gratifying to the eye as they are convenient for handling. The tall, tapering stem of burnished yellow gold rises from a spreading, circular foot, moulded at the base, to a knop or boss of openwork whose decorative motive is the *fleur-de-lis* intermingled with geometrical designs, the gold of the knop being of Roman finish. Surmounting this the broad, circular bowl of the cup takes again the highly polished, smooth surface of the stem, up to a mat band just beneath the moulded lip, where the inscription appears in raised block letters on the dull ground. The double handles, continuous from the knop, follow the curve of the bowl but rise above it, joining the body of the bowl again at the rim in a downward curve, with spreading scroll ornamentation. The inscription around the rim reads:

"Presented to C. K. G. Billings by the great Allentown Fair in honor of the appearance of 'Uhlan' and the lowering of the world's half-mile track record to 2:05¼, September, 1910."





A WORLD PRIZE OF DRIVING DAYS

THE CLEVELAND GOLD CUP

A WORLD PRIZE OF DRIVING DAYS

THE CLEVELAND GOLD CUP

Height, 11½ inches; diameter, 20½ inches.

A LARGE gold cup in the shape of a globular vase, with flattened shoulder, short neck and fluted rim, a short stem and broad, flattened foot. The wide foot is ornamented with laurel leaves and berries in an appliqué band and finishes with a scroll border. The receding shoulder bears another appliqué band, repeating in larger form the laurel motive of the foot, and extending over the two heavy, grip handles to the moulded horse heads with which they finish, the laurel encircling the animals' necks. The gold of the exterior is wholly of the Roman finish; the interior of the cup is done in rich red burnished gold. The cup carries the engraved inscription, divided between obverse and reverse:

PRESENTED TO

C. K. G. BILLINGS

BY

THE GENTLEMEN'S DRIVING CLUB

OF

CLEVELAND OHIO

IN RECOGNITION OF HIS LOYALTY

AND

REAL SPORTSMANSHIP



“GREAT GREY JAMEEL”

“GREAT GREY JAMEEL”

IN the name of God. Gracious and Merciful. From the words of God (May he be exalted). Hear this. “You shall fear the owner of this breed of horses.”

These are the old horses known in the races, mentioned in the noble texts and written about in authentic traditions.

In clear instructions the care and attention which should be given this breed is found and out of respect and honor to our Prophet, Solomon, they should be obeyed. Solomon on passing a herd of horses commanded them to come to him. First to obey was the beautiful horse Mugnagia (meaning of the beautiful neck), whose neck he is said to have kissed and over whose head and side he passed his noble hand, commanding that great care should be taken of it and all its descendants and that it and they should henceforth be known as Al-Kuhyla Mugnagia. From this species of horse and connected with it beyond any doubt whatsoever is the “Great Grey Jameel” — the possessor of the high forehead and the beautiful straight mane — (Kuhailan Mugnagia Al-Subaila) the property originally of Sheikh Ahmed Mustapha Effendi Al-Murtadi.

SIRE. Great Mugnagia owned by Mora Effendi Al-Hundi.

DAM. Great Mugnagia Subaila owned by Sheikh Mustapha Effendi Al-Murtadi.

SIRE. Great Mugnagia Subaila owned by Sheikh Mohammed Faris Al-Muzeed, who belongs to the famous tribe of the Huzsaina Bedouin.

DAM. Fatina, the beautiful Steel Grey Kuhaila Mugnagia, owned by his Honor the Sheikh Abdi Al-Monhim Effendi Al-Rijai.

SIRE. Great Steel Grey Mugnagia owned by the famous Mohammed Bosha Al-Hamoni.

DAM. Sultana Kuhaila Mugnagia owned by Sheikh Mohammed Al-Kellak.

SIRE. Al-Adhoun Al-Hundoin of great form owned by Prince Al-Karaowie of Hama.

DAM. Zubaida, the Steel Grey Mugnagia which is called Ummulmania, owned by the Prince Durlan, the Son of the Prince of the Huzsaina Bedouins. Here comes Jameel, the above-mentioned Kuhailan Mugnagia without interruption or break. This horse was transferred through lawful purchase from its owner Sheikh Ahmed Mustapha Effendi Al-Murtadi to his Excellency Ahmed Bey, the Son of Ahmed Pasha Yousif, and from him to his Highness Ahmed Izzet Pasha Abed.

Sure of these facts and being able to vouch for the truthfulness of the pedigree of this horse in question, we therefore have set our hands and seals to this document.

RABIA EL AWAL. 320 A.H.



The Riverside Press

CAMBRIDGE · MASSACHUSETTS

U · S · A

PHOTOGRAVURES BY

A. W. ELSON & CO. BOSTON

